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CONTENTS

JANUARY to JUNE, 1923

(References to sections which recur monthly are given at the end of this table.)

	PAGE
JANUARY	
Vincent van Gogh. By R. R. Tatlock	3
Jan van Goyen and his Followers. By C. Hofstede de Groot	4
French Eighteenth Century Furniture in the Wallace Collection—II. By D. S. MacColl	28
Rare Mediæval Tiles and their Story. By Montague R. James. With a note by R. L. Hobson	32
Vermeer's Master. By Tancred Borenius	37
Notes on Italian Medals—XXVII. By G. F. Hill	38
The Italian Rococo at Cambridge. By W. G. Constable and C. H. S. John	47
FEBRUARY	
Editorial: "*The Times*" *on Forgeries*	61
A Portrait by Lucas Cranach the Younger. By Campbell Dodgson	62
Flotsam of Later Anglo-Saxon Art—I. By H. P. Mitchell	63
Self-portraits by Ferdinand Bol. By A. Bredius	72
Honthorst, Fabritius and De Witte. By Sir Charles Holmes	82
French Eighteenth Century Furniture in the Wallace Collection—III. By D. S. MacColl	88
Notes on Various Works of Art: A Madonna by Neri di Bicci; A signed work by Marcellus Koffermans (T. B.)	92
Largillière's *Louis XIV and his Family*. By W. G. Constable	97
MARCH	
Editorial: *Whitechapel Art Gallery—An Urgent Appeal*	111
Authenticated information concerning Jehannet and François Clouet. By H. S. Ede	111
A Portrait by Jehannet Clouet. By Arthur E. Popham	129
A Chinese Bodhisattva. By T. A. Joyce	130
An English Set of the Twelve Apostles, in alabaster. By R. P. Bedford	130
French Eighteenth Century Furniture in the Wallace Collection—IV. By D. S. MacColl	139
Five Frescos from the Manassia Monastery. By Sava Popovitch	142
Woodcuts of the 'Sixties at the Tate. By Walter Sickert	148
Degas Sculptures. By R. R. Tatlock	150
APRIL	
Editorial: *Lord Plymouth*	161
A Florentine *Pietà*. By Roger Fry	161
Flotsam of later Anglo-Saxon Art—II. By H. P. Mitchell	162
"Giorgione" problems at Trafalgar Square—I. By Sir Charles Holmes	169
An Antonello da Messina at Nancy. By Roger Fry	181
Madame Vigée le Brun's 'Boy in Red' *(Le Petit d'Espagnac)*. By D. S. MacColl	182

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PAGE

A Madonna painted by Albrecht Altdorfer in 1531. By Ludwig Baldass 187
A War-hammer in the Museo Correr, Venice. By Baron C. A. de Cosson 188
Two Old Scottish Cups. By E. Alfred Jones 191
A Drawing by Titian. By W. G. Constable 192
Roubiliac and Rysbrack. By Mrs. Esdaile 197

MAY

Animals in Chinese Art. By Arthur Waley 215
Scythian Art. By Roger Fry 216
French Eighteenth Century Furniture in the Wallace Collection—V. By D. S. MacColl 222
"Giorgione" problems at Trafalgar Square—II. By Sir Charles Holmes . 230
Catena at Trafalgar Square. By C. H. Collins Baker 239
Sir Bryan Tuke, by Holbein. By R. R. Tatlock 246
The Public and the National Gallery. By Muirhead Bone 251

JUNE

Editorial: *A Uniform London?* 265
Stained Glass in Chartres Cathedral. By Marcel Aubert 266
Modern Mosaic and Mr. Boris Anrep. By Roger Fry 272
Some Unpublished Canalettos. By W. G. Constable 278
French Eighteenth Century Furniture in the Wallace Collection—VI. By D. S. MacColl 288
Some Golden Fleece Portraits. By A. Van de Put 297
Flotsam of Later Anglo-Saxon Art—III. By H. P. Mitchell . . . 303

MONTHLY SECTIONS

Reviews *(monthly)* 98, 153, 199, 305
Monthly Chronicle
Old Masters Exhibition at Messrs. Agnew (Roger Fry); R. J. Cozens; Print Room, British Museum (R.R.T.) *(January)* 53
Colour Prints at the British Museum (J. J. O'B. Sexton); New English Art Club (R.R.T.); Arms stolen from the Wallace Collection *(February)* 101
Maya Sculptures at the British Museum (R.R.T.) *(March)* . . 157
Two Public Questions (R.R.T.) *(April)* 205
Mr. Roger Fry's Pictures (A.H.R.T.); Augustus John (R.R.T.); Other Exhibitions (R.R.T.) *(May)* 254
The pre-Raphaelite Exhibition at the Tate Gallery (Walter Sickert); The Lefèvre Gallery; Bonnard (R.R.T.) *(June)* 310
Letters:
"Leonardo in the Consulting Room" (E. Maclagan; the Editor) *(January)* 54
"A Frans Greenwood Goblet" (W. W. Winkworth); "Jan van Goyen and his Followers" (E. J. Reynolds): An Alleged Ford Madox Brown at Millbank (Hugh Blaker); The Vasari Society (Thomas Ashby) *(February)* 105
"An Alleged Ford Madox Brown at Millbank" (Charles Aitken) *(March)* 157
A Comparative Method (H. P. Mitchell); The Wilton Suits (F. M.

Digitized by Google

PAGE

Kelly); "Authenticated Information concerning Jehannet and François Clouet" (S. Reinach) *(April)* 206
Medieval Pictures called English (Sydney C. Cockerill) *(May)* . . 261
Mediaeval Pictures called English (W. R. Lethaby) *(June)* . . 312
Auctions *(monthly)* 107, 157, 211, 262, 312
Gallery and Museum Acquisitions *(monthly)* . . 58, 108, 158, 212, 313

LIST OF PLATES

JANUARY TO JUNE, 1923

JANUARY

PAGE

Vincent van Gogh. *The Asylum at St. Remy.* By Vincent van Gogh. (1888-9). Canvas, 73.7 cm. by 91.4 cm. (Mr. Theo Behrens) 2

Jan van Goyen and his Followers. I—[A] *Hilly landscape with buildings,* by A. van der Cabel. Panel, 46 cm. by 56 cm. (Alte Pinakothek, Munich). [B] *Woody landscape with buildings,* by W. van den Bundel. Panel, 39.5 cm. by 52 cm. (Rijksmuseum). [C] *Village street with figures,* by C. Liefrinck. Panel, 45 cm. by 86 cm. (Miss E. Halbertsma, Groningen). [D] *Stormy Weather at Sea,* by P. v. d. Croos. Panel, 53 cm. by 45 cm. (Museum, The Hague) . 5

II—[E] *River landscape,* by Hercules Seghers. Panel, 54 cm. by 89.5 cm. (Edward Speyer, Esq.) [F] *Dutch landscape with cattle,* by H. Saftleven. Panel, 35.5 cm. by 59.5 cm. (Boymans Museum, Rotterdam) 8

III—[G] *River landscape with a castle,* by J. Coelenbier. Panel, 32 cm. by 56 cm. (Museum, Copenhagen). [H] *View of Rhenen with fishermen,* by A. v. d. Croos. Canvas, 86.5 cm. by 100 cm. (Museum of Fine Arts, Budapest). [J] *View of the Valkhof at Nymwegen,* by F. de Hulst. Panel, 39.5 cm. by 53 cm. (Boymans Museum, Rotterdam). [K] *Landscape with cattle during a thunderstorm,* by M. F. de Hulst (or Hulft). Canvas, 1.1 cm. by 1.62 cm. (Jhr. Ch. v. d. Poll) 11

IV—[L] *Cottages under a tree,* by F. Knibbergen. Panel, 24 cm. by 46 cm. (University Gallery, Würzburg). [M] *Gate of a town on the riverside,* by W. Knijff. (Okhotschinski Collection, St. Petersburg). [N] *View of the Palace of Ryswyk,* R. v. d. Laeck. Panel, 39 cm. by 53 cm. (Municipal Museum, The Hague). [O] *Village street,* by A. Molijn. Panel, 25 cm. by 42 cm. (Mme. Adolphe Schloss, Paris) . . 14

V—[P] *River landscape with buildings,* by F. de Momper. Panel, 25 cm. by 42 cm. (Formerly in the collection of Messrs. Steinmeyer and Sons, Paris).

PAGE

[Q] *Dune landscape with trees,* by J. de Mosscher. Panel, 53 cm. by 85 cm. (Alte Pinakothek, Munich). [R] *Village under trees by the riverside,* by the Monogrammist P. N. (Pieter Nolpe?). (Sale at Amsterdam, April 27th, 1919). [S] *Landscape with a canal,* by P. de Neyn. (Leyden Museum) . . . 17

VI—[T] *Hilly landscape with a town,* by C. v. d. Schalcke. Panel, 31 cm. by 41 cm. (Baron Leon Janssen, Brussels). [U] *Mountainous landscape with a wood,* by J. Schoeff. (Formerly in the collection of F. Rittmann, Basle). [V] *Dune landscape,* by the Monogrammist L. B. Panel, 32.5 cm. by 51.5 cm. Baron E. v. d. Heydt, Amsterdam). [W] *Dune landscape with a view of a town,* by J. de Vos. (Mr. P. Wolf, Potsdam) 20

VII—[X] *River scene with the walls of a town,* by the Monogrammist T. V. B. Panel, 60 cm. by 84 cm. (Baron Carlson Bonde, Eriksberg). [Y] *View of Middelburg,* by the Monogrammist A. V. Z. (Formerly in the possession of a Paris dealer). [Z] *Flat landscape with buildings and trees,* by the Monogrammist J. R. Panel, 46 cm. by 61 cm. (J. Noll's sale at Frankfurt, October 7th, 1912). [A¹] *View of Haarlem from the North,* by the Monogrammist R. C. (Reyer Claesz Suycker). Panel, 20 cm. by 35.5 cm. (Frans Hals Museum, Haarlem) 23

VIII—[B¹] *Hilly landscape with horses,* by the Monogrammist C. T. B. (Cornelis Tegelberg?). (Formerly in the Wade Museum, New York). [C¹] *Portraits of C. v. d. Gracht and his wife,* by Th. de Keyser, in a landscape by an unknown follower of van Goyen. Panel, 74.5 cm. by 105 cm. (Copenhagen Museum). [D¹] *Portrait of a sportsman,* by an Unknown Master of about 1640, with landscape by an unknown follower of van Goyen. Panel, 70 cm. by 60 cm. (Leipzig Museum). [E¹] *Portrait of a lady with a basket,* by an Unknown Master of about 1640, with landscape

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PAGE

by an unknown follower of van Goyen. (Museum of Fine Arts, Boston) . . 26

French Eighteenth-century Furniture in the Wallace Collection. II—[A] Wall Clock (Cartel) by Charles Cressent. 1.35 m. by 0.61 m. by 0.36 m. [B] Commode stamped FM. 0.86 m. by 1.5 m. by 0.71 m. [C] Commode by Charles Cressent, 0.91 m. by 1.8 m. by 0.76 m. [D] Presse-papiers and Clock, by Charles Cressent, 2.53 m. by 1.04 m. by 0.36 m. 30

Rare Mediæval Tiles and their Story. [A, B, C, D,] Infancy Miracles of Jesus. English Tiles. (British Museum). [E] MS. Selden supra 38 f. *23a*. [F] MS. Selden supra 38 f. *22b* . . . 35

Vermeer's Master. [A] *The Death of St. Joseph,* by Bernardo Cavallino. Canvas. (Naples Museum). [B] *Christ in the House of Martha and Mary,* by Vermeer. Canvas, 1.37 m. by 1.42 m. (Mr. W. A. Coats) 39

Notes on Italian Medals—XXVII. Medals recently acquired by the British Museum . 42

The Italian Rococo at Cambridge—I. [A] *The Prodigal Son,* by Jacopo Amigoni. Canvas, 2.24 m. square. (Emmanuel College, Cambridge). [B] *St. Anthony of Padua and the Infant Christ,* by Jacopo Amigoni. Canvas, 83.8 cm. by 68.6 cm. (National Gallery) . . 46

II—[C] *Presepio,* by Pittoni. Canvas, 2.21 m. by 1.6 m. (Sidney Sussex College, Cambridge) 49

Monthly Chronicle: Old Masters Exhibition at Messrs. Agnew. I—[A] *Madonna and Child,* by Piero di Cosimo. Panel, 88.3 cm. by 65.4 cm. (Private Collection) 49

II—[B] *Titus,* by Rembrandt. Canvas, 76.2 cm. by 63.5 cm. (Private Collection) [C] *Portrait of a Man,* here identified as by Pontormo. Panel, 94 cm. by 71.1 cm. (Private Collection) . . 52

III—[D] *Venus and Adonis,* by Titian. Canvas, 1.07 m. by 1.35 m. (Private Collection) 55

FEBRUARY

A Portrait by Lucas Cranach the Younger. *Portrait,* by Lucas Cranach the Younger. Panel, 60 cm. by 41.6 cm. . . 60

Flotsam of Later Anglo-Saxon Art—I. I—Portable Altar, porphyry mounted in silver. Anglo-Saxon (Winchester) first quarter of 11th century. (Cluny Museum, Paris) 66

II—Two pages from the Register of Newminster, Winchester, A.D. 1016—1020. (British Museum, Stowe MS. 944) . . 67

Self-portraits by Ferdinand Bol. I—[A] *Portrait of Ferdinand Bol,* by Pieter van Anraadt. Detail. Canvas. [B] *Self-portrait,* here identified as by Bol. Canvas, life-size (Rijksmuseum) . . . 73

II—[C] *The Orator,* here identified as a self-portrait by Bol. Canvas, life-size (The Duke of Newcastle). [D] *Self-portrait,* by Bol, dated 1646. Canvas, life-size (Dordrecht Museum) . . 76

III—[E] *Self-portrait,* by Bol. Canvas, life-size (Alte Pinakothek, Munich. [F] *Self-portrait,* by Bol, dated 1653. Canvas, 40.5 cm. by 32.5 cm. (Hainauer Collection) 77

IV—[G] *Self-portrait,* by Bol. Canvas, life-size (Walker Collection, Minneapolis). [H] *Self-portrait,* here identified as by Bol. Canvas, life-size (Adolphe Schloss Collection, Paris) . 80

V—[J] *Self-portrait,* by Bol. Canvas, life-size (Mrs. Robert Evans, Boston, U.S.A.). [K] *Self-portrait,* by Bol. Panel, life-size (Taft Collection, Cincinnati). [L] *Joseph introducing his father to Pharaoh,* by Bol. Detail showing self-portrait. Canvas (Dresden Gallery) 83

Honthorst, Fabritius and de Witte. [A] *The Fish Stall,* by Emanuel de Witte. Canvas, 57.8 cm. by 64.8 cm. (National Gallery.) [B] *A Musical Instrument Dealer at his booth in the open-air,* by Karel Fabritius. Canvas on panel, 15.6 cm. by 31.8 cm. (National Gallery) . 86

French Eighteenth Century Furniture in the Wallace Collection—III. I—[A] *Louis, Duc d'Orléans,* by Charles Cressent. (Bibliothèque Nationale, Paris) . . 89

II—[B] Corner piece by Jacques Dubois. Uncatalogued. [C and D] Commode with stamp and mark of P. A. Foullet. 90.2 cm. by 146 cm. by 64.1 cm. (Mr. E. Rechnitzer). [E] Mask on the end of table. [F] Table in Régence style. At the head of the staircase, No. 35 (Catalogue, 1920, Old Board Room, No. 5), 78.7 cm. by 198 cm. by 101.6 cm. [G] Keyhole scutcheon, enlarged. [H and J] Signature and mark on the commode . 93

Notes on Various Works of Art. [A] *Madonna,* by Neri di Bicci. Panel, 83.8 cm. by 54.6 cm. (Mr. Annesley Gore). [B] *Virgin and Child, with the Magdalen (?) and St. Catherine,* by Marcellus Koffermans. Panel, 38.1 cm. by 33 cm. (Messrs. Arthur Tooth and Sons) . 96

Monthly Chronicle. Arms stolen from the Wallace Collection. [A] Flint lock pistol (companion to No. 1066). Length, 40 cm. (15¾ ins.) Weight about 0.837 kg. (1 lb. 13½ ozs.) [B] Sword (No. 1123), the companion to the dagger [C] the stolen left-hand dagger. Length of blade 26 cm. (10¼ ins.) (Wallace Collection). 104

Auctions. Bookcase, English mahogany, early 18th century. Height, 2.95 m. Width, 2.08 m. (Bevan Collection). . 104

MARCH

A Chinese Bodhisattva. Ming period (?) Cast iron, gesso and paint. Height 50.8 cm. (British Museum) . . . 110

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PAGE

Authenticated information concerning Jehannet and François Clouet. I—[A] *Francis I,* attributed to Jehannet Clouet. Drawing, No. 51, Case I. (Chantilly). [B] *Francis I,* attributed to Jehannet Clouet. Panel. Before 1525. (Louvre). [C] *Philippe Chabot,* by Jehannet Clouet. Drawing No. 131, Case VIII. (Chantilly). [D] *Claude d'Urfe,* by Jehannet Clouet. *c.* 1533. (Hampton Court) . 113
II—[E] *Monsieur d'Orleans,* attributed to Jehannet Clouet. Drawing. [F] *François de Valois,* by Jehannet Clouet. *c.* 1519. Drawing. (Chantilly.) [G] *Chronologie Collée.* 144 portraits engraved by Leonard Gautier in 1584 . 116
III—[H] *Odet of Coligny,* by François Clouet. Drawing. (British Museum). [J] *Odet of Coligny,* by François Clouet (?) Canvas. [K] *Leonora de Sapata,* by Jehannet Clouet. *c.* 1530. Drawing. [L] *François de Clèves,* by Jehannet Clouet. *c.* 1540 (Chantilly.) . 120
IV—[M] *Marguerite de Valois,* by François Clouet. *c.* 1560. [N] *Elisabeth de Valois,* by François Clouet. Drawing. *c.* 1559. (Chantilly). [O] *Marguerite de Valois,* by François Clouet. Drawing, 1568. (Bibliothèque Nationale, Paris). [P] *Claude de Beaune,* by François Clouet. 1662 (?) (Louvre) . 121
V—[Q] *Elisabeth of Austria.* Copy of a drawing by François Clouet. *c.* 1570. (Bibliothèque Nationale, Paris). [R] *Elisabeth of Austria,* by François Clouet. *c.* 1570. [S] *Pierre Quthe,* attributed to François Clouet. 1562. (Louvre). [T] *Charles IX,* by François Clouet. (Hofmuseum, Vienna) 125
VI—[U] *Tête d'un Vieillard,* attributed to François Clouet. Drawing. (Louvre) . 128

A Portrait by Jehannet Clouet. *Guillaume Budé,* by Jehannet Clouet. Panel, 39.8 cm. by 34.8 cm. (Sir Henry Howorth) 128

An English Set of the Twelve Apostles, in alabaster. [A] *SS. Peter, Andrew, James the Greater, John the Evangelist, Thomas and James the Less.* [B] *SS. Philip, Bartholomew, Matthew, Simon, Jude and Matthias.* Painted alabaster. Height, 44.5 cm. to 49.5 cm. Presented by the National Art Collections Fund. (Victoria and Albert Museum) 131

French Eighteenth-century Furniture in the Wallace Collection IV. I—[A] Commode by Marchand. 85 cm. by 78.8 cm. by 54.7 cm. Cat. X, 32. [B] Commode with mounts by Jacques Caffiéri. 88.9 cm. by 102.4 cm. by 81.3 cm. Gallery XVI, 58. [C] Commode by Marchand. 83.8 cm. by 99 cm. by 61 cm. Cat. X, 34 (Wallace Collection). [D] Mark on the back of Commode *B.* [E] Design for Commode *B* attributed to René Michel Slodtz (Bibliothèque Nationale, Paris). [F] Inventory number on marble slab of Commode *A* . . 135
II—[G] Cartonnier by Jacques Dubois. 221 cm. by 73.8 cm. by 43.3 cm. Gallery XX, 15. [H] Commode by Jacques Dubois. 94 cm. by 157.5 cm. by 58.5 cm. Gallery XIX, 16. [J] Detail of print by Cathelin showing the upper part of a clock like K, in a portrait of Jean Paris Duverney. [K] Clock case with works by Fortier and Stollewerck. 29.5 cm. by 132.5 cm. by 92.8 cm. Gallery II, 17 138

Five frescos from the Manassia Monastery. [A] *Despot Stevan Visoki.* About 2.5 m. by 1.5 m. [B] *Portrait of a Nobleman.* About 2.2 m. by 1 m. Drawings from 15th century frescos of the Serbian School. (Manassia Monastery) 143
II—[C] *St. Kseon.* About 2 m. by 0.9 m. [D] *An Unknown Saint.* About 2 m. by 0.7 m. [E] *Solomon.* About 2 m. by 0.9 m. Drawings from 15th century frescos of the Serbian School. (Manassia Monastery) 146

Degas Sculptures. [A] *Baigneuse,* by Degas. Bronze. Height, 20 cm. [B] *Danseuse,* by Degas. Bronze. Height, 44.8 cm. (Leicester Galleries) . . . 151

APRIL

A Florentine *Pietà. Pietà.* School of Castagno. Panel, 1.73 m. by 1.79 m. (Mr. Arthur Ruck) 160

Flotsam of Later Anglo-Saxon Art—II. III—[A] Carved ivory panel. Anglo-Saxon (Winchester), first half of the 11th century. (Winchester Museum). [B] *The Translation of Enoch.* Pen drawing on vellum. Anglo-Saxon (Winchester). Probably second quarter of 11th century. (Cædmon MS., Junius XI, Bodleian Library). [C] *Abbot Pachomius receiving a scroll from an angel.* Pen drawing on vellum. Anglo-Saxon (probably Canterbury); about 1058. (Cotton MS., Caligula A xv, British Museum). [D] Details of ivory crosier-head on Plate IV 164
IV—[E-K] Carved ivory crosier-head; scenes from the Nativity and the Entombment. Anglo-Saxon; middle of 11th century. (Victoria and Albert Museum) 165

"Giorgione" problems at Trafalgar Square —I. I—[A] *The Tempest,* by Giorgione. Canvas, 83 cm. by 74 cm. (Giovanelli Collection, Venice). [B] *The Ordeal of Moses,* by Giorgione. Small oil on panel. (Uffizi Gallery) . . 171
II—[C] *The Golden Age,* here attributed to Titian. Panel, 59 cm. by 48 cm. (National Gallery) 174

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PAGE

III—[D] *The Jealous Husband,* by Titian. Fresco. (Padua). [E] *Altarpiece,* by Giorgione. Panel, 2.5 m. by 1.45 m. (Castelfranco) 177

An Antonello da Messina at Nancy. I—[A] *St. Catherine of Alexandria,* here identified as by Antonello da Messina. Panel. (Nancy Museum) 180

II—[B] *Ecce Homo,* by Antonello da Messina. Panel. (Spinola Gallery, Genoa). [C] *Virgin,* by Antonello da Messina. Panel. (Pinakothek, Munich) 183

Mme. Vigée le Brun's " Boy in Red " (*Le Petit d'Espagnac*). *Le Petit d'Espagnac,* by Mme. Vigée le Brun. Canvas, 63.5 cm. by 52 cm. (Wallace Collection) 186

A Madonna painted by Albrecht Altdorfer in 1531. *Madonna,* by Albrecht Altdorfer. Panel, nearly life-size. (Kunsthistorisches Museum, Vienna) . . 186

A war-hammer in the Museo Correr, Venice. War-hammer, probably North European of the 14th century. Steel, with wooden haft. Length of hammer head, 21 cm. Length of shank without haft, 23.2 cm. (Museo Correr, Venice) . 190

Two old Scottish Cups. [A] Silver Communion Cup, Scottish, 1638. Height, 19 cm. Diameter of bowl, 16.8 cm. [B] Silver Communion Cup, copied from *A.* Scottish, 1642. (Monifieth Church) 190

A drawing by Titian. *Landscape with two kneeling figures,* attributed to Titian. Pen drawing, 23.5 cm. by 21.3 cm. (Messrs. Thomas Agnew and Sons) . 193

Roubiliac and Rysbrack. [A] *Bust of Charles I,* here identified as by Roubiliac Marble. (Wallace Collection.) [B] *Shakespeare,* by Roubiliac. Terracotta model of the Davenant bust. (British Museum). [C] *Sir Hans Sloane,* here identified as by Rysbrack. Terracotta bust. (British Museum) . . 196

Reviews : Handwoven Carpets, Oriental and European. By A. F. Kendrick. English Carpet, 1614. (Lady Hulse). . . 201

Auctions. I—[A] *The Maas at Dordrecht,* by Aelbert Cuyp. Canvas, 1.13 m. by 1.68 m. [B] *The Flight into Egypt by Night,* by Rubens. Panel, 48.3 cm. by 63.5 cm. (Lord Brownlow's Collection) 207

II—[C] Gobelin tapestry. One of a set of three panels, 3 m. by 1.5 m. (Marquis of Breadalbane's Collection) . . 210

MAY

Animals in Chinese Art. I—[A] *Sheep.* Sung dynastry (?) Painting on silk. Height, 1.65 m. (Mr. Kelekian). . 214

II—[B] Monumental Ram's Head. T'ang dynasty. Carved stone. Height of whole animal, 1.26 m. (Mr. Loo.) [C] Jar in the form of an Owl. Chou period. Earthenware. Height, 16.2 cm. (Cernuschi Museum) 217

PAGE

Scythian Art. [A] A Gold Ornament from Kelermes. [B] Buffalo in bronze. Chou period. Height, 14.3 cm. (M. Stoclet) . 220

French Eighteenth-Century Furniture in the Wallace Collection—V. I—[A] "Bureau du Roi." 1.42 m. by 1.91 m. by 1.02 m. (Musée du Louvre.) [B] Gilt bronze relief on the back of the Bureau. [C] " Bureau du roi Stanislas." 1.4 m. by 1.91 m. by 1.01 m. (Wallace Collection, xvi, 66.) [D] Monogram in the marquetry at the sides of the Bureau . 225

II—[E and F] Signature, Inscriptions and Seal in the marquetry of the " Bureau du roi Stanislas " . . . 228

" Giorgione " Problems at Trafalgar Square—II. I—[A] *Holy Family,* by Palma. Canvas. (Mr. W. H. Woodward.) [B] *Study for S. Liberale,* by Giorgione. Panel, 0.39 m. by 0.27 m. (National Gallery.) [C] *Warrior Adoring,* by Palma. Detail. Canvas, 1.54 m. by 2.61 m. (National Gallery.) [D] *Madonna and Saints,* by Palma. Detail. (Vienna Gallery, No. 140) . . . 233

II—[E] *Madonna and Child,* by Bonifazio. Panel, 0.89 m. by 0.70 m. (National Gallery.) [F] *Adoration of the Shepherds,* here attributed to Bonifazio. Detail. (Lord Allendale.) [G] *Virgin and Child,* by Palma. Detail. (Colonna Gallery, Rome.) [H] *Holy Family,* by Bonifazio. 0.96 m. by 0.86 m. (Hermitage Gallery) 236

Catena at Trafalgar Square. I—[A] *Virgin and Child and Doge Loredano,* by Catena. *c.* 1507. (Ducal Palace, Venice.) [B] *Portrait of a Canon,* by Catena. 1525-30. Panel, 78.1 cm. by 57.8 cm. (Vienna.) [C] *Virgin and Child and St. John,* by Catena. 1508-10 Panel, 71.1 cm. by 56.5 cm. (National Gallery.) [D] *Portrait of a Youth.* Artist unknown. 1495-1505. Panel, 29.8 cm. by 24.1 cm. (National Gallery) 241

II—[E] *Virgin and Child with SS. John and Catherine and two Donors,* by Catena. Panel, 0.79 m. by 1.23 m. (Mond Collection.) [F] *Virgin and Child with Saints and Kneeling Donor,* by Catena. 73.7 cm. by 109.2 cm. (Roscoe Collection, Liverpool.) [G] *Santa Conversazione,* by Catena. Canvas, 0.87 m. by 1.52 m. (Staatsmuseen, Berlin.) [H] *St. Jerome in his Study.* Artist unknown. Panel, 72 cm. by 97 cm. (National Gallery) . . 244

III—[J] *Christ giving the Keys to St. Peter,* by Catena. Panel, 85.7 cm. by 135.3 cm. (Prado Gallery.) [K] *Holy Family with St. Anne.* partly by Catena (?) Canvas, 1.45 m. by 2.34 m. (Dresden Gallery) 247

Sir Bryan Tuke, by Holbein. *Sir Bryan Tuke,* by Holbein. Panel, 48.9 cm. by

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PAGE

39.4 cm. (Mr. Hugh Blaker) . . 250
Monthly Chronicle. I—Mr. Roger Fry's Pictures. [A] *Portrait of Robert Bridges, Esq.*, by Roger Fry. Canvas, 53 cm. by 42.5 cm. [B] *Portrait Study*, by Roger Fry. Charcoal drawing, 58 cm. by 36.5 cm. (Independent Gallery) 255
II—Augustus John. [C] *Symphonie Espagnole*, by Augustus John. Canvas, 3.05 m. by 2.44 m. (Chenil Gallery, Alpine Club.) [D] *Laocoon*, by El Greco. (Alte Pinakothek, Munich) . . . 258

JUNE

Monthly Chronicle: The Lefèvre Gallery. *Quatre Danseuses*, by Edgar Degas. Detail. Canvas, 1.8 m. by 1.5 m. (Lefèvre Gallery) 264
Stained Glass in Chartres Cathedral. I—[A] *Roboam*, from the *Tree of Jesse*, north window, West Front. [B] *The Nativity*, from central window, West Front 267
II—[C] *Angel*, from central window, West Front. [D] *Virgin and Child*, from central window, West Front. [E] *The Visitation*, from central window, West Front. [F] *The Resurrection*, from south window, West Front . . . 270
III—[G] *Virgin and Child and St. Joseph*, and [H] *Adoring Kings*, from central window, West Front 273
Modern Mosaic and Mr. Boris Anrep. I—[A] *The Vision of St. John*, by Boris Anrep. Mosaic, 15.2 m. superficial. (Royal Military College, Sandhurst) . 273
II—[B] *The Telephone*. [C] *The Toilet*. [D] *Lady Mixing Cocktails*. [E] *The Dressing-table*. [F] *The Box at the Opera*. Details of mosaics by Boris Anrep, in hall floor of 35 Upper Brook Street. (Mr. William Jowitt) . . 276
Some Unpublished Canalettos. I—[A] *Capriccio; Classic Ruins on the Lagoon*, by Antonio Canal. Canvas, 1.37 m. by 1.26 m. [B] *The Thames on Lord Mayor's Day*, by Antonio Canal. Canvas, 1.18 m. by 2.38 m. (Prince Lobkowicz) 280
II—[C] *Architectural Capriccio*, by Antonio Canal. Pen and wash, 30.5 cm. by 43.8 cm. [D] *View of Westminster Bridge from the South*, by Antonio Canal. Canvas, 1.18 m. by 2.38 m. (Prince Lobkowicz) 281
III—[E] *Church of the P.P. della Carità Rochetini*, by Antonio Canal. Canvas, 0.9 m. by 1.32 m. (Mr. R. A. Tatton). [F] *Church of the SS. Giovanni e Paolo*, by Antonio Canal. Canvas, 0.9 m. by 1.32 m. (Mr. R. A. Tatton) . . 285
French Eighteenth Century Furniture in the Wallace Collection—VI. I—[A] Secrétaire by Riesener and Beneman from St. Cloud. 1.38 m. by 1.14 m. by 0.46 m. (XVIII, 4). [B] Secrétaire by Leleu. 1.3 m. by 1.02 m. by 0.47 m. (XVIII, 52). [C] Secrétaire with marquetry by Foulet, from the Comte d'Hane-Steenhuyse's Collection. 1.47 m. by 1.07 m. by 0.43 m. (XVIII, 30). [D] Inventory marks on Sécretaire by Riesener, Plate II, G. [E] *Bureau* stamped L × E × LEU. 73.5 cm. by 58.3 cm. by 43.3 cm. (XVIII, 20). [F] One of a pair of encoignures in the manner of the secrétaire I, c. 94 cm. by 101.8 cm. by 61 cm. (XIV, 4) . . 289
II—[G] The Queen's Secrétaire by Riesener, from the Trianon. 137.3 m. by 81.3 cm. by 43.3 cm. (XVIII, 12). [H] Buffet by Leleu, from the royal collection. 1.02 m. by 1.88 m. by 0.79 m. (IX, 13). [J] Secrétaire by Riesener. 137.3 cm. by 97.8 cm. by 43.3 cm. (XVIII, 24). [K] Commode with the Queen's monogram, probably by Riesener. 91.4 cm. by 116.8 cm. by 58.8 cm. (XVIII, 18). [L] Bonheur-du-Jour by Leleu. 109.3 cm. by 82.5 cm. by 45.8 cm. (XXII, 14). [M] Commode by Riesener, 88.8 cm. by 134.5 cm. by 61 cm. (XVIII, 44) . . 293
Some Golden Fleece Portraits. I—[A] *Philip, Duke of Savoy* (*d.* 1497). Artist unknown. Panel, 41 cm. by 31 cm. (Haro Sale, Paris, 1911.) [B] *Claude de Toulongeon and his patron Saint Claude* (1470-81). Artist unknown. Panel, 1.03 m. by 0.78 m. (Worcester Art Museum, U.S.A.) [C] Miniature from Hours (1481—) of Claude de Toulongeon (*d. c.* 1504). (Messrs. Quaritch) . 296
II—[D] *Maximilian I* (*d.* 1519). Artist unknown. Panel, 37.8 cm. by 28.3 cm. (Sir F. Crawley-Boevey, Bart.) [E] *Philip the Handsome at the age of* 5. Artist unknown. Dated 1485. Panel, 29.2 cm. by 24.1 cm. (John G. Johnson Collection, Philadelphia.) [F] *Jean, Marquis of Bergen-op-Zoom*, 1555-67. Artist unknown. Panel (oak), 49 cm. by 33.5 cm. (Ericsberg Gallery.) [G] *The Marquis of Bergen-op-Zoom* (from Eremundus, 1619) 299
Flotsam of Later Anglo-Saxon Art—III. [A] *Doubting Thomas*, from the Benedictional of St. Æthelwold. Winchester, 963-984. (Duke of Devonshire.) [B] *The Baptism of Christ*. Ivory carving. Late 10th century (Martin LeRoy Collection, Paris.) [C] *Patience proof against the Weapons of Anger*. From Prudentius, Psychomachia. End of 10th century. (British Museum, Add. MS. 24,199.) [D, E] *An Angel warning the Magi*, and *The Ascension*. From the Missal of Robert of Jumièges. Winchester, 1008-1025. (Municipal Library, Rouen) . 302
Reviews: Degas. *Danseuse*, by Degas. Pastel, 62 cm. by 42 cm. (Luxembourg Gallery) 307

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The Asylum at St. Remy, by Vincent van Gogh. (1888-9). Canvas, 73.7 cm. by 91.4 cm. (Mr. Theo Behrens)

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VINCENT VAN GOGH

BY R. R. TATLOCK

MR. MEIER-GRAEFE in a foreword to the English edition of his biography[1] of this artist, questions whether he has found for it the correct title. Perhaps, he says, it ought to have been "Vincent and Theo" or "Vincent and the Universe," or even "Vincent and God." It might have been given the child-name with which he always signed his pictures—"Vincent," which seems to express so very personal a narrative as accurately as "Hamlet" expresses Shakespeare's drama. But for us who are content merely to observe the clouds that gathered over him and shut him off from the solace and encouragement of the sun, and who need not explain where and in what circumstances their vapours first accumulated, Mr. Meier-Graefe's choice, "Vincent Van Gogh," will do very well. It suffices because we are convinced that the temperamental peculiarities of Vincent's maturer life were due to what might be called an inner preoccupation with himself. His mind beneath the surface was a terrible centripetal machine, the readjustment of which was the splendid, hopeless task he lived for. It was the effort to counteract the extravagant and ruinous demands of the ego that lent him all the attributes of the moralist and altruist, and it was that, not the scapegoat Gauguin, that strained his mind and worked it up into frenzies.

No merely normal person can read the letters of this mad genius without some measure of humiliation. How can we, sailing in calm water, witness without awe the gallantry of his efforts, the gallantry and fine seamanship as he struggles with the rudder and compels his unseaworthy vessel through tempest after tempest? There are two passages in this remarkable book that come to mind at this moment. After Van Gogh's first bout of madness, when he cut off his ear as a kind of compensation to Gauguin for having menaced the latter with a razor, he emerged from the asylum and tried—the passage in its context is charged with pathos like a play—to re-establish normal relations with the village people, and the intensely practical French peasants greeted him with that rustic delicacy that endears them to all who live among them in intimacy:—

> "They were all very good to him. Curiously enough the little brunnette, at the same time that he was seized with illness, had similar attacks, and had lain for hours unconscious. Madame Chose advised him to take a strong dose of salts if he ever felt a similar attack creeping on him. Vincent felt it did him a world of good to talk the matter over quietly. Mme. Giroux in the café was quite unchanged. Her only comment was "une fièvre chaude," nothing more! She said that her husband had had a similar experience one day during the harvest. Mme. Giroux thought it was due to going about in the sun without a hat on, and these things happened especially when the mistral was blowing. Roulin, too, had heard of similar cases. And besides, almost everybody in Gascony was a little bit mad; it was of the the essence of the country."

The other passage is:—

> "He did not discover the commotion which he caused among the inhabitants until their faces became glued against his window panes. All day long the yellow house was besieged by a host of idlers. It was pointed out to everybody in the neighbourhood: *la maison du fou.* The yellow house became more famous than the whole of Sainte Trophine. And on Sundays it started even earlier than during the week. At first the crowd dispersed when Vincent, with his head tied up, stepped to the window. But the bolder spirits soon lost their fear. And as soon as he appeared he was greeted with a shout: *Fou-roux! Fou-roux!*"

Mr. Meier-Graefe is in such close sympathy with Vincent, and Vincent bore himself so meekly under the buffets of the world, that the most casual reader never feels tempted, even when told of Vincent's maddest doings, to join in the cry of "*Fou-roux!*" Mr. Meier-Graefe is as gentle with the madman as Madame Giroux herself, who saw his mad acts as extravagant expressions of feelings she could well understand. The author applies his obviously great experience of life to the special case of the painter—a method not without its limitations and dangers. It is to the depth of sympathetic comprehension that the book owes its success. Sometimes indeed Mr. Meier-Graefe permits his tenderness for Vincent so far to inhibit his good sense as to defeat his own purpose. The compassionate mood is so sustained that from first to last no discussion, much less criticism, is allowed to invade the glamour of the story. There are moments when we suspect his images to be—as in so many biographies—less the legitimate material of the recorder than the scenery of a dream, and the words of the commentator are so shrewdly interwoven with those of the poor phantasist as to be inextricable. Still, to write a book largely consisting of quotations from a madman's own letters and to carry the reader to the very end without ever letting him misunderstand the man's character or regard him as merely an odd phenomenon, is a literary feat that rarely can have been accomplished. In this case the author succeeded in doing it because he had the power of estimating Vincent in a general sense, and that power has brought with it the conviction that though Van Gogh was a failure in life, his

[1] *Vincent van Gogh: a Biographical Study.* By Julius Meier-Graefe. Translated by J. Holroyd Reece. 102 pl., 2 vols. £3 3s. and £10 10s. (Medici Society).

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failure was no more than a by-product of his greatness. And the task of simplifying so wild an adversaria, such a prolifery of thoughts and words, of smoothing out the torn and crumpled papers as a good nurse might arrange the disordered bed of one in a high fever and moderate and interpret his ravings, was never more worth while or better rewarded. It would have been as fatal to have slurred over Van Gogh's insanity and his singular ways before he went mad, as to have attempted to divide his mad acts from his sane ones, or his " mad " pictures from his sane ones. His life and his work are wisely taken as a whole.

To-day, Van Gogh's greatness as an artist may be disputed, and will, as we believe, come to be disputed still more as time goes on. But as a man his greatness will certainly remain. And yet we confess, it is hard to explain why we feel so sure of this, so sure that this misguided, miserable creature has left in the tumult of his own words a legacy that will stand always as an inspiration and even an example to those who follow. In part it may be because his mad ideas are, read aright, symbols of our own desires and aspirations; because Vincent's queer history appeals as a subtly distorted caricature of our own lives. Though indeed the Van Gogh letters constitute something stranger than that. They are, in effect, a caricature of Van Gogh done by himself; a bitter and terrible auto-ritratto. Sometimes the exaggerations of the portrait may take us out of touch with the artist's feelings altogether, but in the main his meaning is perfectly plain. He has made it plain because he was supremely able to see himself as others saw him. He had an enormous reserve of intellectual honesty, acquired through years of self-discipline, which never departed from him even when the devil within him was playing its foulest tricks. The real devil within Van Gogh had its home in the very centre of his being. It filled his heart with a secret yearning to be a leader of his kind (witness the craving to be " the founder of a community of artists ") and tormented him with a vision of himself as an inferior creature. To refer to one only of the incidents that has remained obscure even to Mr. Meier-Graefe, it was that yearning that compelled him to live and preach in the slums of La Borinage. Among the base types of men and women with whom he fraternised there, he could retain a position of some superiority and enjoy comparative happiness and peace of mind. This hopeless obsession and its products manifested themselves in all the crises of his life, determined his unfortunate relationship with Gauguin (who is revealed in the course of the book in an even less prepossessing light than we might have hoped), and even expressed itself in his work. But we have no desire to weary or depress our readers with that side of the picture. Van Gogh did far more good than harm in this world and the harm was due to impulses hidden below his consciousness, while the good was deliberate. His letters are excellent reading, for he had rare powers of observation not only as a painter, concerned with external appearances, but as a philosopher and a poet, and the incisiveness with which he often expressed his thoughts makes some passages in the book things to be remembered.

The author is to be congratulated on so worthy an English edition of his work. It is almost perfectly translated, and the Medici Society have produced the two volumes very beautifully. One hopes that later it may be possible to translate more of Mr. Meier-Graefe's books, especially his large work on the Nineteenth Century. Nothing could surpass the quality of the one hundred plates, one of which we are enabled to use as our frontispiece. We wish it could have been in colour, for the colour of the original is perhaps its finest feature. The picture belongs to one of the best periods. It represents the asylum of St. Remy, in which Vincent begged so meekly to be confined for a time lest he might come to blows with the villagers. It might perhaps be said that this work is not altogether characteristic of Van Gogh, but we are not sure that the most characteristic of his paintings are the best ones. To anyone who knows a large collection of them, like that of M. Kröller-Müller at the Hague, it will rather seem that the peculiarities even of a genius may become formularistic. But occasionally, and strangely enough when he was at his maddest, he painted a masterpiece in a quieter vein than usual. The example we reproduce seems to us to be such a one.

JAN VAN GOYEN AND HIS FOLLOWERS

BY C. HOFSTEDE DE GROOT

JAN JOSEPHSZ VAN GOYEN, who, with Salomon Van Ruysdael, was the outstanding figure at the dawn of Dutch landscape painting, was, according to his biographer Orlers, born on 13th January at Leyden in 1596, and died at the Hague on 27th April, 1656. His father, Joseph Jansz van Goyen, was an admirer of the arts and sent his son at the age of ten to study under Conraed Schilperoord, whose land-

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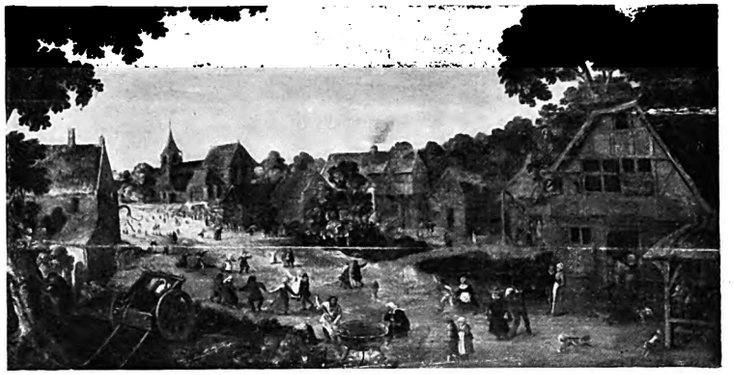
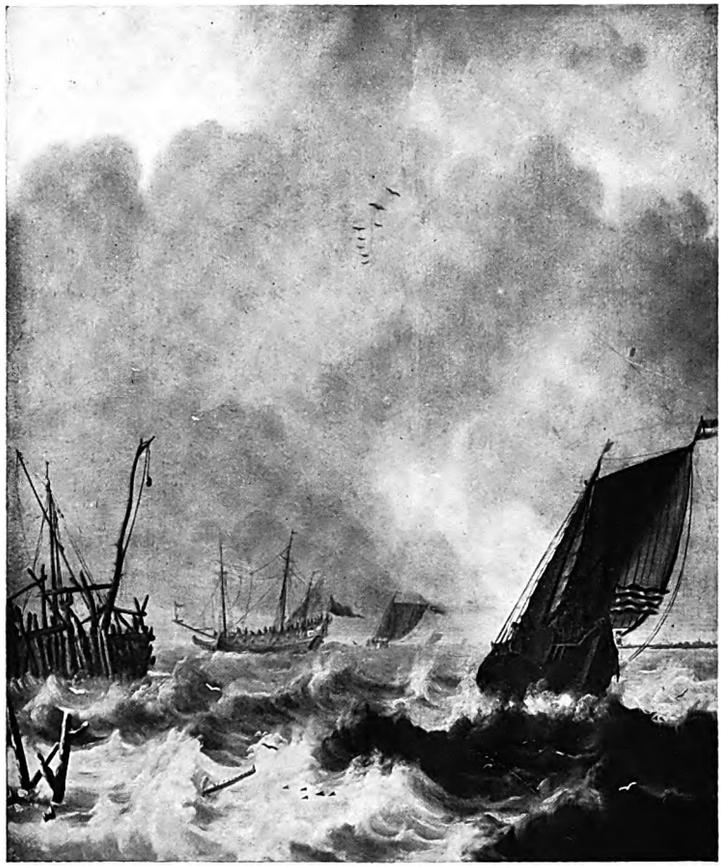
A—Hilly landscape with buildings, by A. v. d. Cabel. Panel, 46 cm. by 56 cm. (Alte Pinakothek, Munich).



C—Village street with figures, by C. Liefrinck. Panel, 45 cm. by 86 cm. (Miss E. Halbertsma, Groningen).

C—Woody landscape with buildings, by W. v. d. Bundel. Panel, 39.5 cm. by 52 cm. (Ryksmuseum).



D—Stormy weather at sea, by P. v. d. Croos. Panel, 53 cm. by 45 cm. (Municipal Museum, The Hague).

Plate I. Jan van Goyen and his Followers.

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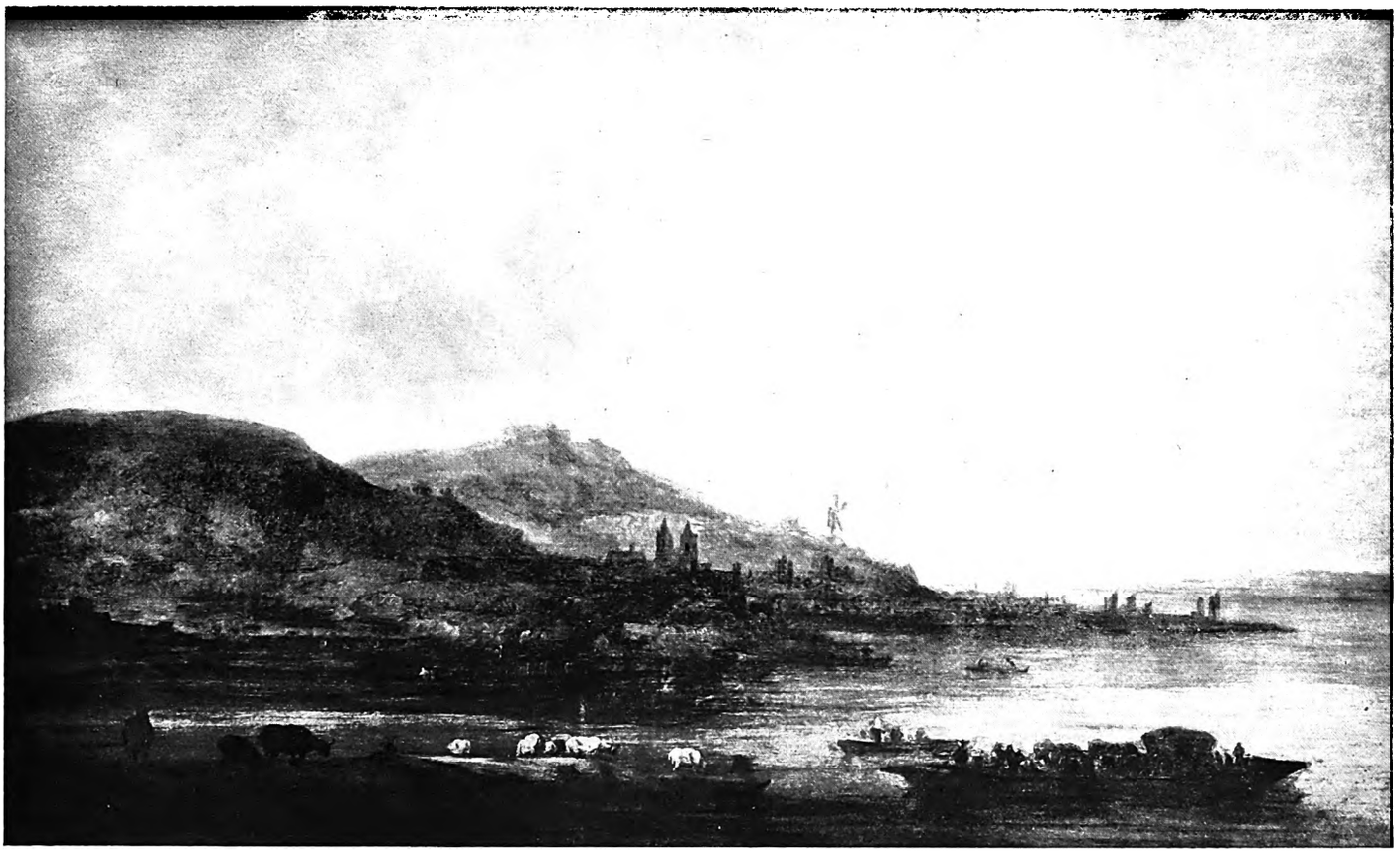
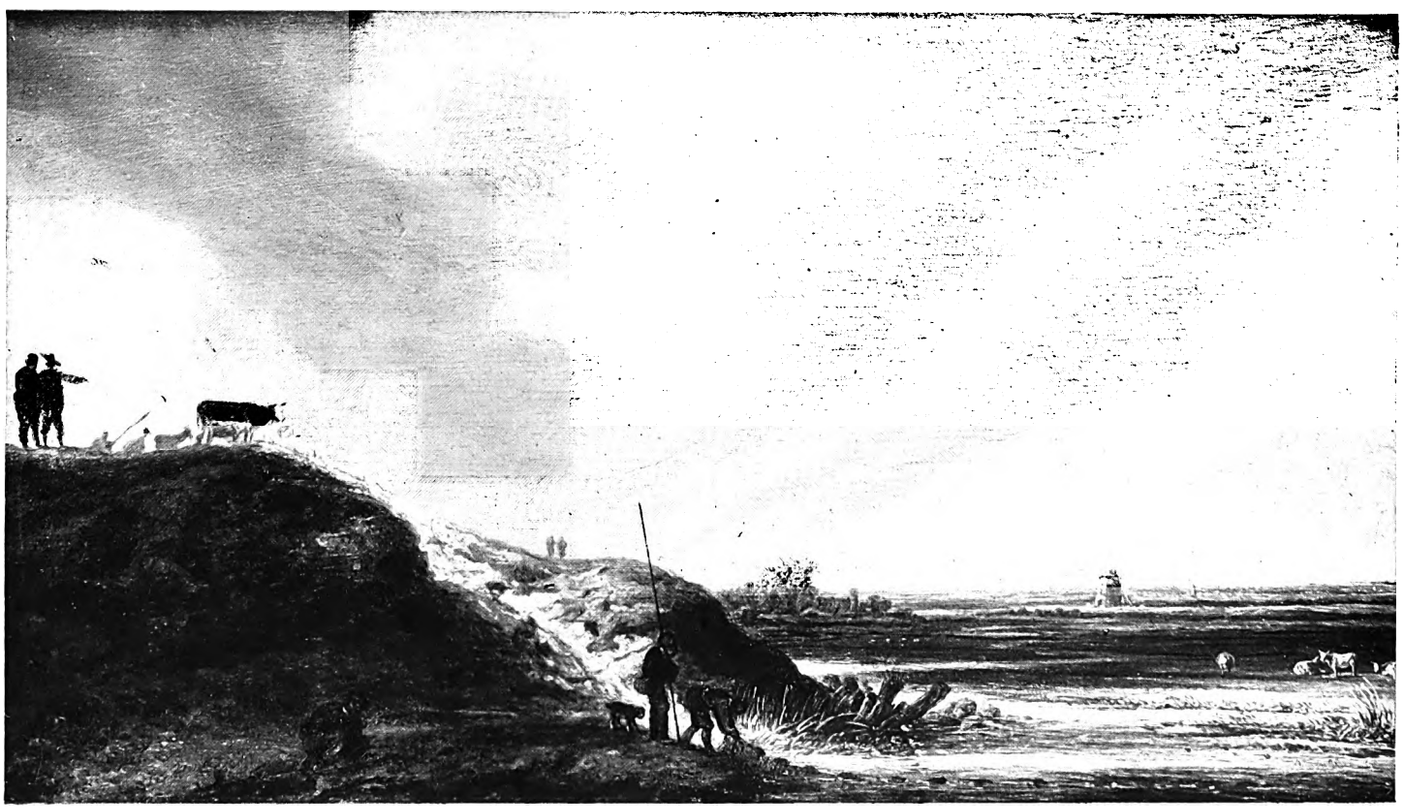


E—River Landscape, by Hercules Seghers. Panel, 54 cm. by 89.5 cm. (Edward Speyer, Esq.)



F—Dutch Landscape with Cattle, by H. Saftleven. Panel, 35.5 cm. by 59.5 cm. (Boymans Museum, Rotterdam).

Plate II. Jan van Goyen and his Followers.

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scapes were then esteemed in Leyden, though they have entirely disappeared to-day. Only three months later young van Goyen went to Isaac Nicolai van Swanenburch (1550-1614), the burgermaster of Leyden, who according to Orlers was an ingenious painter. He is known to us chiefly through the glass painting of the Relief of Samaria carried out from his designs in the Johannes Church in Gouda, and by a set of six paintings in Leyden Museum depicting various processes in the making of cloth. These, together with the few other works we know, were painted long before he took van Goyen as a pupil. They give no indication as to the influence which the master exercised in the development of his pupil, who, however, stayed with him for only a short time. The same is true of his association with his next master, Jan Arentsz de Man, whom Orlers describes as a pretty good painter, but of whose work we can make no estimate now. Van Goyen is said to have studied only drawing with all these painters. His father wanted him to become a painter on glass, and for this reason sent him to Henrick Clock, evidently a relation of Cornelis Claesz Clock who painted the church window in Gouda from Swanenburch's designs. Apart from this connection, he is unknown to us.

The young van Goyen had, however, no taste for glass painting; his ambition was to paint pictures. His father therefore sent him to a good but unknown painter at Hoorn, Willem Gerritsz, with whom he remained for about two years, from 1608-10. When about 14 or 15 years old he returned to Leyden, where he stayed till 1615. Then he spent a year abroad, for the most part in France. We cannot trace the influence on his development either of Gerritsz's teachings or of his year abroad. The first development of his style began to be noticeable after his return during a year spent with Esaias van de Velde in Haarlem. This must have been at latest in 1617, since van de Velde was already a member of the Hague Guild in 1618, and van Goyen himself is traceable as a married man in Leyden in 1619, as well as in the years 1627, '28, '31, '32, and for a short time in '38. Orlers relates how he went to the Hague in 1631, and we learn from the archives that he obtained citizenship there in 1634. From then on he lived at the Hague and busied himself, in addition to painting, with dealing in works of art and with speculation in houses and tulips, with the result that he suffered great losses, and in spite of his incredible industry in painting and drawing, died insolvent.

Van Goyen was given to travelling. Besides the journey to France already referred to, he took a second journey southwards through Zeeland to the neighbourhood of Antwerp and Brussels, of which the Dresden Kupferstichkabinett have a sketch-book. His numerous views of river towns and villages, particularly of Dordrecht, Rhenen, Arnhem, Nymwegen, Emmerick and Cleves, prove that he must have travelled repeatedly up and down the great Dutch rivers. He went northwards from Leyden, his native town, to Haarlem, Amsterdam, Alkmaar and Egmond. In Haarlem he had to pay a fine of three gulden on 5th September, 1634, for painting there in the house of the art dealer, Isaac van Ruisdael, without having obtained permission to do so. It is not yet demonstrable that he settled down for a longer time in Dordrecht, Arnhem or Nymwegen, although the greater number of landscapes which he painted of these towns would seem to hint at that being so. In view of the numerous dated works it is possible to trace the main outlines of van Goyen's development in the following manner.

In his first period, until about 1628-30, he was still entirely under the influence of his last master, van de Velde. His landscapes, generally of small size, were crowded with trees, houses, ships, figures and animals, with powerful local tones in the sky, the foliage, the brickwork, and the costumes. A strong brownish-green contrasted particularly with a light, clear red. Both are in a powerful contrast to the grey and blue tints of the sky, which is often shown reflected in still water. The composition is often overcrowded and disturbed, the foliage still mechanically worked out after a set pattern, the sky taking in only a small part of the picture. Nevertheless we are delighted to see in these early works the birth of a true painter's impulse to represent by a charming gift of draughtsmanship the scenery and the human and animal life of his surroundings. About 1630 his style changed completely. The painter appears in place of the draughtsman: the scheme of colouring becomes monotone, often monochrome, instead of multi-coloured; the composition grows simple, often empty, instead of overcrowded. There is an increased obliquity in the receding lines of the picture plane. A current of water, a pathway bordered with trees or a hedge, a row of houses between trees, become favourite subjects for composition. The horizon is laid lower, so that the sky occupies a greater space than before, the accessories recede more emphatically, while the drawing becomes freer. Single trees begin to take the place of clumps. The foliage takes on that peculiar passage from light green to golden-brown tone that from then on is regarded as a characteristic of the master and his school. Houbraken thinks this is the consequence of his habit of using a bad green, composed by mixing

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yellow and a blue, which faded. He may be partly right; in any case van Goyen deliberately chose to paint in this tone, a tone which can be observed in nature in springtime, while the brown of the leaf buds still has the ascendency over the pale green of the first unfolding leaves.

This second period of van Goyen's lasted till about 1640. Finally he returned by slow degrees to a richer palette and to a fuller composition with greater variation of motives, a variation depending as much on the atmosphere as on the details of the depicted scenery. The subjects of this period include magnificent high clouds often filling four-fifths of the panorama-like picture plane, finely constructed cloud-masses, ruffled expanses of water with the peculiar short undulation found on the big Dutch rivers, and a threatening, sometimes breaking, thunderstorm.

As the various periods slowly draw to a close it is difficult to decide when van Goyen reached the moment of highest power. One thing only is certain, that he never experienced a time of deterioration or suffered a falling-off of his talents. He died at the age of sixty at the height of his power. Ruisdael was then leading Dutch painting to its highest splendour by virtue of certain remarkable qualities which van Goyen can hardly be said to have possessed. Ruisdael had poetical gifts, with which were linked up a greater sense of fantasy and a command of chiaroscuro. The latter was due to the influence of Rembrandt, an influence which, strangely indeed, had left no traces on van Goyen.

Van Goyen also left behind him a certain number of landscape etchings as well as an astonishing number of drawings. The latter are nearly all horizontal oblongs and are carried out in chalk with the tones more or less washed in, direct from nature. The smaller are sketch-book studies, the larger evidently intended from the beginning for sale. They indicate the same lines of development as the paintings. It is not difficult to arrange them chronologically, for they are nearly all dated, while the earlier ones are signed I. V. GOIEN, the later ones, from about 1630, I. V. GOYEN, or else simply VG.

Van Goyen by his own hand enriched his landscape works with lightly and cleverly drawn accessories such as figures, animals and boats which, while harmonising with the whole composition, were calculated to stimulate the interest of the public. Only in a few cases do the figures—and then not to the advantage of the picture—play a prominent part. That other artists, such as Cuyp and Wouwerman, put these details into his pictures is a mere conjecture of earlier investigators which modern critics have abandoned. On the other hand, van Goyen may well have supplied landscape backgrounds to the figure compositions of some of his contemporaries, as for instance J. F. Van der Merek. According to Dr. W. Martin's supposition (Feestbundel A. Bredius P 184) he did the same in a few pictures by his son-in-law, Jan Steen.

Van Goyen's influence on contemporary painting was enormous, though he had only a limited number of direct pupils. Houbraken supplies us only with the names of Nicolaes Berchem, Ary van der Cabel and Jan Steen.

Nicolaes Pietersz Berchem (1620-1683), son of the still-life painter, Pieter Claesz, of Haarlem, had four other teachers besides his father and van Goyen. These were N. Moeyaert, P. de Grebber, Jan Wils and J. B. Weenix. Probably he studied only drawing and the technicalities of painting with van Goyen. The teachings of his later masters and the impressions which he received during his voyage in Italy, overgrew van Goyen's influence—if this lasted at all—to such an extent that one can no longer trace it in Berchem's paintings, though perhaps it may be discerned in the sketchy technique of a certain group of drawings.

Ary van der Cabel (1631-1695) also went early to Italy, completely gave up his native manner of painting, and became a follower of the fashionable painters, Claude Lorrain, Mola, Salvator Rosa, etc. Only the Munich Pinakothek picture [Plate I, a] of the year 1652 is still Dutch in character and shows, if one looks for it, traces of van Goyen's teaching.

Jan Steen (1626-1679) while studying with van Goyen married one of the latter's daughters. The still-life master, Jacques de Claeu (about 1610-1676), also became his son-in-law, but only after he had become a mature painter. The subjects of his pictures show with satisfactory clearness that no trace of his father-in-law's influence is present.

Van Goyen's first period, the period of bright colour, lasted till about 1628-30. Up to that time other painters in various Dutch towns were painting bright green landscapes filled with gay figures, and restless over-crowded compositions but already with a clearer and finer atmospheric perspective, particularly important in these paintings of the low-horizoned landscapes. The two chief masters of this manner were Adriaen van de Venne (1589-1662) and van Goyen's teacher Esaias van de Velde (about 1590-1630). Our artist sometimes comes very close to these. It is sometimes difficult to distinguish him from van de Velde. In endeavouring to select the most similar from among the many less-gifted painters, I have come on Cornelis Liefrinck, till now only

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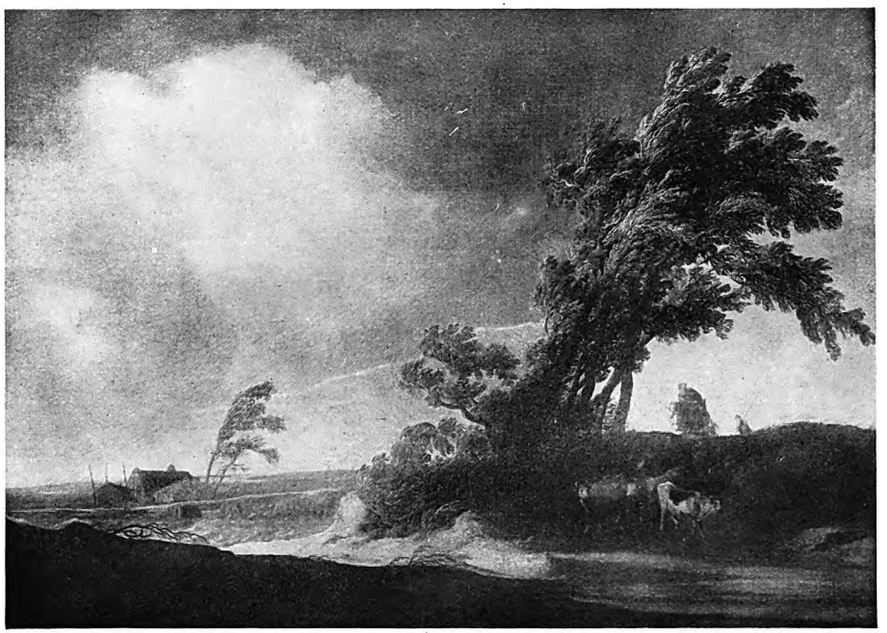
G—River landscape with a castle, by J. Coelenbier. Panel, 32 cm. by 56 cm. (Museum, Copenhagen)

J—View of the Valkhof at Nymwegen, by F. de Hulst. Panel, 39.5 cm. by 53 cm. (Boymans Museum, Rotterdam)

H—View of Rhenen with fishermen, by A. v. d. Croos. Canvas, 86.5 cm. by 100 cm. (Museum of Fine Arts, Budapest)



K—Landscape with cattle during a thunderstorm, by M. F. de Hulst, or Hulft. Canvas, 1.11 cm. by 1.62 cm. (Jhr. Ch. v. d. Poll)

Plate III. Jan van Goyen and his Followers

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L—Cottages under a tree, by K. Knibbergen. Panel, 34 cm. by 46 cm. (University Gallery, Würzburg)

N—View of the Palace of Ryswyk, by R. v. d. Laeck. Panel, 39 cm. by 53 cm. (Municipal Museum, The Hague)

M—Gate of a town on the riverside, by W. Knijff. (Okhotschinski Collection, St. Petersburg)

O—Village street, by A. Molijn. Panel, 25 cm. by 42 cm. (Mme. Adolphe Schloss, Paris)

known to me by name and through a few pictures (two fully signed and dated 1619 belong to Miss E. Halbertsma in Groningen) [PLATE I, C]. He belonged to a Leyden family of artists, and his name was mentioned with van Goyen's in Leyden in 1626. Hoogstraten says that he coloured rocks in a witty and clever way. With regard to this, I saw a landscape of his, depicting a rocky coast, with red cliffs in the centre, in a London auction early last summer.

A similar painter, as can be seen from his picture dated 1623 [PLATE I, B], recently acquired by the Rijks-museum, was WILLEM VAN DEN BUNDEL (1575-after 1653), who enjoyed much contemporary praise. His composition and foliage are still antiquated, the figures fairly bright in colour, the tonality of the whole more monochrome than in van Goyen's own work of this period.

Besides some cheerfully coloured pictures of groups of figures, formerly ascribed to Dirck Hals, which W. Martin (Oud Holland, 1916, p. 197), probably with good reason, attributes to WILLEM BUYTEWECH (about 1591-1624), we have also etchings, drawings and compositions engraved by other people to prove his close relationship with the young van Goyen and Esaias van de Velde group.

Let us consider the following points: The numerous figures and accessories, which, according to the Martin group of pictures, were probably full of colour; the preference for allegorical allusions which shows itself in the titles of the engravings—the four seasons of the year and divisions of the day and similar subjects—and which is revealed in the work of van Goyen in the recurrence of pairs of pictures of summer and winter landscapes; the similar handling of the foliage, and finally their common stay in Haarlem about 1616-8, where both artists appear in association with Esaias van de Velde. All these facts combine to suggest that the pictures are the expression of the same spirit, and that it might still be worth while to look for extant landscapes of Buytewech's among pictures which are related in style to the earlier works of can Goyen. The only known landscape by Buytewech in the National Gallery must be the work of the younger artist of the same name. It somewhat resembles the work of Jan Wijnants, and it seems impossible that it should have been painted before 1624, the year of Buyteweck's death.

In HERCULES SEGHERS (about 1590—about 1640), who was of the same age as Buytewech and a few years older than van Goyen, one also sees the relationship of style, particularly in two panoramic landscapes in Berlin and in a river scene with a hilly bank in the collection of Edward Speyer at Ridgehurst, near Shenley [PLATE II, E]. This picture presages the views of the Elterberg, which we know through van Goyen. (Museum at Chateauroux and in the Hoogendijk sale). It is, however, like the two Berlin pictures, darker in tone. The various planes, the accessories and the sky are more strongly differentiated than in van Goyen's similar works.

AELBERT CUYP (1620-1691), in his early period, i.e. about 1639-45, painted landscapes with small figures, the straw-coloured tones of which remind one of van Goyen's landscapes of the dunes. Compare also what I have written about this in my Cat. Raisonné, Vol. II., p. 1, 2.

HERMAN SAFTLEVEN (1609-1685) has one or two early monogrammed pictures in the Leipzig and Rotterdam [PLATE II, F] Museums, which show that he took van Goyen as a model before his work took an entirely personal direction.

SALOMON VAN RUYSDAEL (about 1600-1670) pursued a parallel course with van Goyen for a longer time than these two last painters. He was rather younger than van Goyen, and can scarcely have known him during the latter's residence in Haarlem. In spite of this the peasants' houses in the dunes, and the wooded river banks of his early work are almost interchangeable with van Goyen's pictures of the same date. Later he formed his own style. In his youth he surpassed van Goyen in a real monumentality of composition, while in the latter part of his life he succumbed little by little to the influence of his great nephew Jacob, and became a convert to a more brilliant palette.

ISAAC VAN OSTADE (1621-49) a Haarlem painter, though on the whole very different from van Goyen, came very near him in a certain type of winter scene with small accessories. In the more or less monochrome tonality, the rendering of the atmosphere and the distance and in the handling of the foliage, consists the conformity, but in studying the figures one soon discovers the difference.

JOHANNES PORCELLIS (1597-1632). There are very close links binding van Goyen to this chief painter of the first period of seascape painting, who lived in Soeterwoude, in the immediate neighbourhood of Leyden, when van Goyen for the first time came into prominence there. In the treatment of waves and clouds, as in the figures on his ships, the likeness is sometimes so great that the rarely signed pictures by Porcellis are frequently ascribed to his famous follower.

Of JULIUS PORCELLIS (about 1609-?), the son of the above painter, the same is true. His works have for long been difficult to distinguish from those of his father. He naturally must

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be regarded as a follower and not a forerunner of van Goyen.

PIETER MULIER, the Elder of Haarlem (about 1615-1670), is also closely linked with van Goyen. He usually signs with his monogram ML or with his monogram and the letters IER, or PMLIER.

SIMON DE VLIEGER (1601-1653) is as closely connected with van Goyen. His art forms the transition to the golden age of Dutch seascape painting. In Mulier's work the rough seas or river mouths with stormy clouds above are nearest to van Goyen's early style; in de Vlieger this is true of the peaceful river scenes.

PIETER VAN DER CROOS (about 1610-1667) is a somewhat weak follower of these painters. The painting in the Hague Municipal Museum [PLATE I, D] is an example of his best work.

In the above I have on documentary evidence taken certain painters known to have been van Goyen's pupils and those who were allied in character to the master in their early years, as well as those who later attained fame in another style, and finally the painters of seascapes.

The already considerable difficulties are increased when we consider the numerous other painters to be taken into account and arranged, whether systematically, chronologically, or by towns; and it is often hard to decide in many cases whether they modelled themselves on van Goyen or S. van Ruysdael. I shall have to content myself from now on with an alphabetical list.

P. d. BOOLS. In the Semeonof Collection in St. Petersburg, bought in by the Hermitage, there is a landscape of the dunes with a man on a grey horse, seen from behind, on which the former owner deciphered the signature, P. d. Bools. I have come across no other reference to the painter. The technique is reminiscent of van Goyen from about 1630-35. A reproduction can be seen in a study of Dutch painting published in Russian by the owner in 1885.

JAN COELENBIER (about 1600—after 1677), deriving from Kortrijk (Courtrai), was in Haarlem from about 1630, latterly as an art dealer. As the first part of his name can easily be changed into van Goyen, nearly all his works used to go under this name. The majority of his pictures depict river scenes, often with castles, many of squarish oval shape, generally of modest size [PLATE III, G]. Dates from 1630-50 are given, most of them in the 'forties. The painter inclined to the works painted some ten years earlier by the master on whom he modelled himself.

ANTHONY JANSZ (1606/7-1662/3 and JACOB VAN DER CROOS (about 1630-1683/99) are two prolific painters of this group, whose works cannot always be attributed with certainty to one or the other. The former is known to have been at the Hague from 1632-1661, with a short period in 1649 in Alkmaar. The latter lived in Amsterdam, Alkmaar and Middelburg. Anthony must have come under the direct influence of van Goyen, Jacob first and foremost through the instrumentality of his relations, so that he must be regarded as only a spiritual grandson of van Goyen. Both can be identified by their mannered foliage, and Anthony tricked out his pictures with cleverly drawn and composed figures [PLATE III, H].

About these, as about the two VAN DER HULSTS, Maerten Fransz and Frans (about 1610-1661), the last word has not yet been said. Frans, the younger of the two, is the most easily recognizable, particularly in the then favourite type of composition of a river scene with buildings, with a distant view on one side and a diagonal line of buildings and masonry rising as it approaches the frame on the other [PLATE III, J]. The foliage is mostly of a dark olive green shade. He belongs to the better painters of the group.

Of MAERTEN FRANSZ DE HULST, on the contrary, we know little. We do learn that a painter of this name was working in Leyden between 1639 and 1645, and we know signed pictures which he painted, as well as pictures clearly signed MHVLFT. and MHVLFT Even if one shares van Riemsdijk's view ('Oud Holland,' 1906, P. 233 seq), that the entries in the Lucas Guild in Leyden should be read as Hulft, there remains the difficulty of the pictures signed MHVLST . Some relationship with the Haarlem painter Frans de Hulst is probable. It is also possible that he called himself indifferently Hulft and Hulst, in the same way that the Dordrecht painter Pieter van der Hulst also signed himself, v. d. Hult.

At all events, the pictures signed Hulft and Hulst emanate from one and the same hand. Van Riemsdijk has *loco citato* enumerated the known pictures. Others were found in the Delarof, Semeonof and Gerard collections in St. Petersburg. His masterpiece, *The Dunes in a Thunderstorm*, came up in the Huybrecht sale in Antwerp under the name of A. Cuyp, and is now in the collection of Jonkheer Ch. v. d. Poll [PLATE III, K].

FRANCOIS KNIBBERGEN (about 1597/8—after 1665) was a pupil of Michiel van den Lande in Italy. He was then a boy and an offspring of a well-known Hague family. He was known to have been in Amsterdam from 1626, and from 1629 at the Hague. The story of Hoogstraten (P. 237) is well known of the wager in rapid painting between Knibbergen, van Goyen and Porcellis, in which the last named was victor. If the elder Por-

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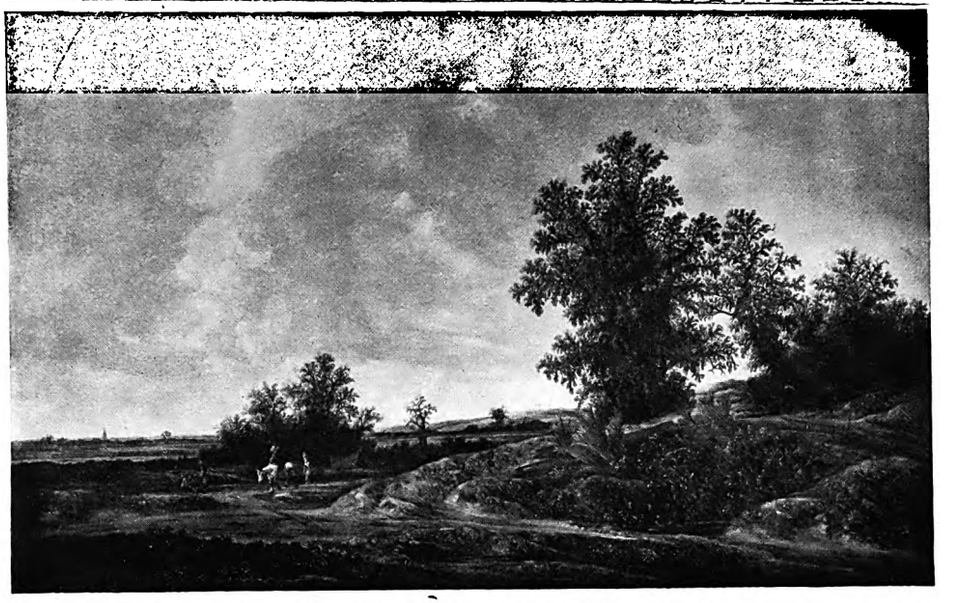
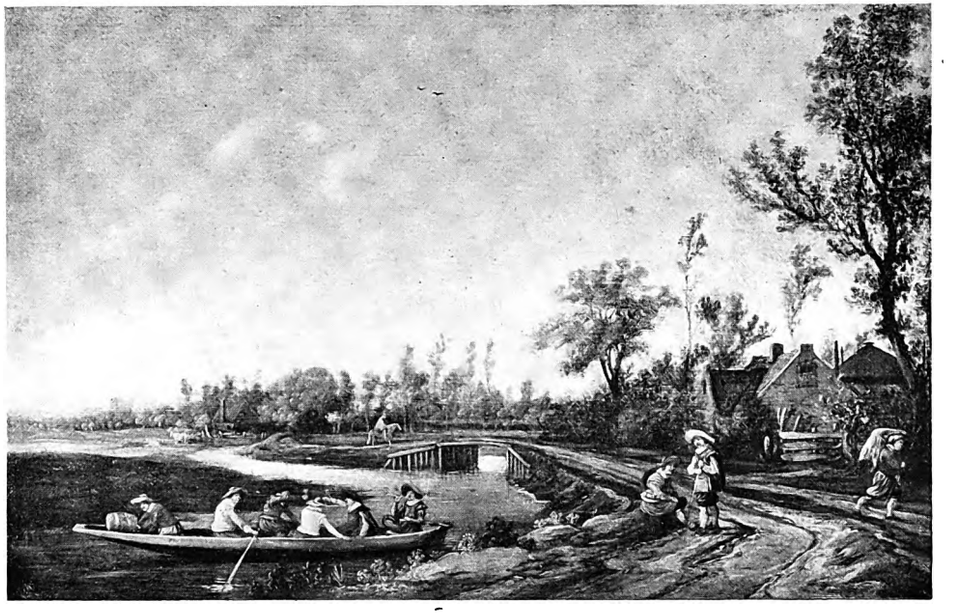
P—River landscape with buildings, by F. de Momper. Panel, 25 cm. by 42 cm. (Formerly in the collection of Messrs. Steinmeyer and Sons, Paris)

R—Village under trees by the riverside, by the Monogrammist P. N. (Pieter Nolpe?). (Sale at Amsterdam, April 27th, 1919)



Q—Dune landscape with trees, by J. van Mosscher Panel, 53 cm. by 85 cm. (Alte Pinakothek, Munich)



S—Landscape with a canal, by P. de Neyn. (Leyden Museum)

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T—Hilly landscape with a town, by C. v. d. Schalcke. Panel, 31 cm. by 47 cm. (Baron Leon Janssen, Brussels)

V—Dune landscape, by the Monogrammist L. B. Panel, 32.5 cm. by 51.5 cm. (Baron E. v. d. Heydt, Amsterdam)

U—Mountainous landscape with a wood, by J. Schoeff. (Formerly in the collection of F. Rittmann, Basle)

W—Dune landscape with a view of a town, by J. de Vos. (Mr. P. Wolf, Potsdam)

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cellis is meant, the wager must have taken place between 1629 and the autumn of 1631, that is, at a time when van Goyen's technique was not directed to quick sketching, any more than Knibbergen's in the early Italian pictures (as, for instance, in the Bosshardt Collection, Basle). However, for this reason it is probable that the younger Porcellis was the third competitor. If so, the competition took place at a time when van Goyen and Knibbergen were mastering a method whereby they attempted to reach their object by the simplest means, and sometimes painted so thinly that the charcoal sketch could be discerned through the colour. In any case, Knibbergen was astonishingly accomplished, not only in his Dutch river and dune landscapes [PLATE IV, L], which are close to van Goyen, but also in his mountain scenes, which remind one at first sight of A. van Everdingen. It is surprising that in spite of his easy way of painting, so few pictures of the artist are known.

CATHERINA KNIBBERGEN, who also painted landscapes, is described in old inventories as his daughter. But as in 1634 she was described in a poem by P. Nootmans as a " vermaarde kunstrijk schilderesse," this is scarcely possible.

The similarity between WOUTER KNIJFF (before 1615—after 1679) and van Goyen was recognised early. In a list of Haarlem painters, compiled by V. L. v. d. Vinne, he wrote after Knijff's name " als van Goyen bijzonder eveneens," i.e., " who especially resembles van Goyen." This similarity and the circumstance that the monogram WK entwined can with slight modification be changed into that of van Goyen, led to the greater part of his pictures being attributed to van Goyen till about 1890. At an exhibition of works from Saxon private collections held in Leipzig in the autumn of 1889, a number of his pictures were first universally acknowledged, and the not ungifted artist was brought to permanent recognition. His technique excels that of van Goyen in fluency, but his treatment of foliage is often confused and mannered. In his colour a predilection for steel blue is noticeable, for it occurs in the roofs of his houses and towers, as well as in the shadows of the water [PLATE IV, M]. His aerial perspective is nearly as good as van Goyen's. The dated pictures fall between 1640-60.

REINIER VAN DER LAECK (working in 1637). There is a picture [PLATE IV, N] by this Hague Poelenburg pupil in the Hague Municipal Museum in his van Goyen manner, about on a level with the A. v. Croos. This is signed without a christian name, so that it was uncertain whether it was really by R. v. d. Laeck. Recently, however, a second landscape came to my notice bearing the full signature.

PIETER MOLIJN THE ELDER (1595-1661) had a versatile personality. He was the son of Flemish parents born in London, traceable in Haarlem from 1616, in Rome in 1618, and again in Haarlem in the 'twenties. From 1653 his landscape subjects, one notices, are taken from high mountain scenery. From this it has been deduced that at this time he paid a visit to Norway. However, he knew the Alps from his journey to Italy, and was, perhaps, like Jac. Ruisdael, led to go there by the success achieved with Alpine landscapes by his pupil, A. v. Everdingen. For the rest he walked in parallel paths to van Goyen. It is very difficult to decide which was influenced by the other. He hardly ever painted water and winter scenes, though he often drew them. Against this we know figure compositions through contemporary engravings and through the few paintings that still exist. He has left us pictures of night scenes, fires, cavalry engagements, and attacks by bandits. Occasionally one finds biblical figures in his landscapes. His colour, particularly his greens, have lasted better than van Goyen's, his figures strike an important note in his landscapes. He arranges his details less successfully in relation to the whole composition than his rival of the Hague. The pictures, and especially the drawings, have in consequence a restless look. His development can be followed in his dated pictures and drawings almost year by year from 1625 (pictures in Brussels and Dublin). The last date is 1660, a year before his death.

ANTHONY and D. MOLIJN. It is not known what relationship existed between Pieter and these two painters. Only a few of their pictures remain, the brushwork being similar though less able. Those by Anthony are in the Winter Palace in St. Petersburg and in the collections of Mme. Ad. Schloss in Paris [PLATE IV, O], Baron Soupalof (1907 in Moscow), the Semeonof Collection in the Hermitage, and in the late collection Vieweg in Brunswig. Of D. Molijn's work only one coast scene with figures, in the little country house of Ellewoutsdijk in Zeeland, and a gypsy family under a tower, in the sales Bodeck-Elgau (Cologne, 1890) and Brade (Cologne, 1897) have come to light.

FRANS DE MOMPER (1607-1670) was also of Flemish origin, and belonged to the well-known family of artists of that name. He lived only a short time in the Hague, Haarlem and Amsterdam (1646-1650), betraying none of his native style or scheme of colour, however, in his known pictures. He was a tone painter of true Dutch type, although with a brownish-red shade which he loved to introduce into his foregrounds, his foliage, his houses, and even his

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clouds. His river scenes [PLATE V, P] particularly are worked throughout with this tone, and are not very similar to those of his models.

J. VAN MOSCHER. A little-known painter who signed thus was mentioned in Haarlem in 1650. If he is to be identified with Jacques de Mosscher of Delft, who was said by van Mander to be well known in all branches of art, he must have reached a ripe old age. He entered the Haarlem Guild in 1593, while his pictures (in the Museums of Munich [PLATE V, Q], Copenhagen, Nuremberg, Magdeburg, and Leipzig, in the Howe Collection in Gopsall, and in private collections in Bremen and Boston), must have been painted more than forty years later. Although their composition—sandy paths vanishing obliquely into the distance with houses and groups of trees on the edge—remind one directly of van Goyen and Molijn, their powerful brownish colour scheme and the careful handling of detail are inclined to look as though they were presages of the youthful work of Jacob van Ruisdael.

PIETER NOLPE (1613/4-1652/3). The problem bound up with the name of this painter is yet more difficult. He was originally known only as an engraver, with dated examples from 1637 to the date of his death. He signed his name with the P attached to the first stroke of the N. Both letters of the monogram appear on pictures with dates between 1629-1637, ending in the year when Nolpe's activities as an engraver began, but beginning too early for a painter who, as his marriage in 1637 shows, was only 23 in that year. If we are to believe that he painted these pictures, we must assume that, as frequently happened, he made himself out to be younger than he really was. But here comes the difficulty that the paintings and engravings show no relationship of style, and that his name was never catalogued among painters before Parthey (1863). It has therefore been assumed that the pictures signed PN were the work of PIETER PIETERSZ DE NEYN (1597-1639), of Leyden, a pupil of Esaias van de Velde [PLATE V, S].

In point of fact there is a resemblance to de Neyn's pictures, but the fully-signed works are somewhat different in style from those of the monogrammist. Though I at one time maintained the identification with de Neyn, particularly on the ground of a picture in the collection of Erich Schulz in Leipzig, signed *PNEYN*, I am now of the opinion that PN is another artist, either Pieter Nolpe or another. The greatest difficulty, that of the dates, would be removed if one could put back the date of Nolpe's birth to somewhat nearer that of his sister Elizabeth (Nov., 1601), and Johannes (Nov., 1604). The pictures of the monogrammist PN, as we will call him at present, are always of unassuming size, and are characterized by a somewhat blue tone in the foliage, a somewhat mannered drawing of the tree-trunks, and a distinct restlessness in the composition [PLATE V, R]; those of P. de Neyn by rich accessories (often cavalry engagements and attacks by bandits) and old-fashioned handling. As a rule they are closer to the gaily-coloured youthful work of van Goyen than to the productions of his maturity.

PIETER ROESTRATEN (1627-1696). Dr. W. Martin has written an article in the Album produced in honour of Dr. Bredius (1915 P. 180/1) on an isolated landscape by this still life and genre painter, the son-in-law of Frans Hals. He sees the influence of van Goyen between 1640-45 in the technique and colour. As I know the picture (which is in the Bakker Collection in the Hague) only from a reproduction, I must refrain from judgment.

CORNELIS SIMONSZ VAN DER SCHALCKE (1611-1671), of Haarlem, at once a publisher of engravings and sacristan of the *groote kerk*, painted for this a panoramic landscape in the style of Ph. de Koning; in various sales moonlight scenes have come to light reminiscent of A. v. d. Neer, while the accessories seem to have been painted under the influence of Brouwer and Ostade. Other landscapes, such as those in Haarlem and Hamburg, as well as in the Janssen Collection in Brussels [PLATE VI, T], show the influence of Molyn and van Goyen. He appears therefore, to have been a painter of eclectic disposition and not particularly great gifts.

JOHANNES SCHOEFF (about 1609—after 1662) lived from 1638 next door to Jan van Goyen, in the Hague, but was of Flemish origin, at any rate if he is to be identified with the J. Schoeff who was a pupil in Antwerp in 1624. To judge from the majority of his pictures he must have visited mountainous places [PLATE VI, U]. He also loved to depict distant views over extended plains and Dutch river scenes with distant horizons. His work has a general brown tone with gradations from a light brown-yellow to olive brown. His foliage is minutely stippled, which makes his work easy to recognise.

WILLEM WILLEMSZ VAN SWINDERSWIJK. I only know of one picture by this artist, and that only from a reproduction (Granberg, "Trésors d'art en Suède," I, No. 2). He is mentioned as having been in Haarlem in 1642, at the Hague from 1646-51, and in Middelburg from 1653-58. The identification rests only on the interpretation of the monogram WS, and is therefore somewhat uncertain. The picture is a river scene with a flat bank to the right and a hilly bank to the left, and numerous details: carriages, goats, fishers and ships. According

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X—River scene with the walls of a town, by the Monogrammist, T. V. B. Panel. 60 cm. by 84 cm. (Baron Carlson Bonde, Eriksberg)

Z—Flat landscape with buildings and trees, by the Monogrammist, J. R. Panel, 46 cm. by 61 cm. (J. Noll's sale at Frankfurt, October 7th, 1912)

Y—View of Middelburg, by the Monogrammist, A. V. Z. (Formerly in the possession of a Paris dealer)

A[1]*—View of Haarlem from the North,* by the Monogrammist, R. C. (Reyer Claesz Suycker). Panel, 20 cm. by 35·5 cm. (Frans Hals Museum, Haarlem)

Plate VII. Jan van Goyen and his Followers.

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B[1]—*Hilly landscape with horses,* by the Monogrammist, C. T. B. (Cornelis Tegelberg?) (Formerly in the Wade Museum, New York)

D[1]—*Portrait of a Sportsman,* by an Unknown Master of about 1640, with landscape by an unknown follower of van Goyen. Panel, 70 cm. by 60 cm. (Leipzig Museum)

C[1]—*Portraits of C. v. d. Gracht and his wife,* by Th. de Keyser, in a landscape by an unknown follower of van Goyen. Panel, 74.5 cm. by

E[1]—*Portrait of a lady with a basket,* by an Unknown Master of about 1640, with landscape by an unknown follower of van

to Granberg the painter modelled himself on van Goyen.

On the four painters of Leyden all named JAN DE VOS Dr. A. Bredius has given information in his Künstlerinventare VI, p. 2,097, *seq.* One of them, probably the first (1593-1649) was the painter of landscapes in the style of van Goyen; a view of Leyden painted in 1641 in the Fraenckel Collection in Stockholm (Granberg *loco citato III*, No. 238), and a dune landscape in P. Wolf's Collection in Potsdam (both signed and dated 1641) [PLATE VI, w]. Dr. Bredius remarks on the relationship with Molijn and van Goyen; I myself do not know the original.

CORNELIS VAN ZWIETEN, who is known to have been in Leyden from 1648 and whose dated pictures date from the 'sixties, was of very moderate talent, and is only mentioned here because his monogram CVZ has often been changed into that of van Goyen.

Finally, there are still more artists who signed only with monograms, which till now have not been identifiable. I will mention some of the most important.

B is the signature on a dune landscape also bearing the artist's monogram and the date 1639. It represents peasants' houses, trees and hedges on the edge of a road leading towards the left in an undulating landscape (Baron E. v. d. Heydt Collection in Amsterdam) [PLATE VI, v]. This is in the style of van Goyen.

TVB A turreted town wall by a broad river in the Bonde Collection in Eriksberg bears this monogram, of which a facsimile is given in Granberg III, No. 300. [PLATE VII, x]. It must be regarded as in the close neighbourhood of Wouter Knijff.

AVZ In a Parisian art dealer's there has been for long a view of the town of Middelburg bearing this monogram. The silhouette of the town stands out from the horizon. The foreground is undulating, and spotted with various figures. Peasants' houses stand between the trees. The artist paints with talent in a yellow-brown scheme [PLATE VII, y].

J.R. This monogrammist is responsible for a flat landscape, with various groups of peasants' houses, which appeared at J. Noll's sale in Frankfort on 7th Oct., 1912. It reminds us partly of van Goyen and partly of the Master Jo. C., who with reason is identified with Joachim Camphuysen [PLATE VII, z].

R.C. This monogrammist painted landscapes in the style but in rather more powerful tones than E. v. d. Velde's and the young Jan van Goyen, and from a view of Haarlem (recently acquired by the Frans Hals Museum there) [PLATE VII, A^1], he may be assumed to have worked in this town. Dr. Bredius very reasonably identifies him with Reyer Claesz Suycker (working from 1628-42), whose name appears occasionally in the records of Haarlem and in old inventories. These pictures, signed RC, were formerly taken to be early works of Raphael Camphuysen (cf. my Catal. raisonné VII, 512, in the German edition).

C. T. B. An old-fashioned landscape in a straw-yellow colour scheme, with grazing horses, to the left a peasant house on a rise with groups of trees, to the right a distant view of a town [PLATE VIII, B^1], was formerly in the Muyser Collection in the Hague, later at the art dealer's, Macbeth, in New York. In the middle of the foreground is the monogram C. T. B., which may be interpreted Cornelis Tegelberg, a landscape painter of Dordrecht, who, according to Houbraken, created the Lucas Guild with Jacob Gerritsz Cuyp and others in 1642. His colour scheme stands between that of Benjamin Cuyp and the early work of Aelbert Cuyp. The New York landscape is similar to one in the Museum of Aix in Provence (cf. C. Decker, Cat. 1901, No. 250).

Last of all I must think of one or two van-Goyenesque painters who have put the landscape backgrounds in the pictures of other painters. I shall, however, content myself with the two best of them, the painter of the landscape behind Corn. van der Gracht and his wife Jobie Broetmans, by Th. de Keyser in the Museum in Copenhagen [PLATE VIII, C^1], and the painter who added the backgrounds in a group of three genre paintings of life-size half-figures by an unknown painter, a young man with a sporting gun and a dead bird (Leipzig Museum, Thieme Collection) [PLATE VIII, D^1], a young woman with a fruit basket in Boston [PLATE VIII, E^1], and a sportsman with a gun, dead hares and two dogs (in an art dealer's in Amsterdam in 1919). The landscapes are more vigorously toned than is usual in portraits. It is, therefore, assumed that they must be the work of another painter—the same man in each case. Judging by the costumes, the pictures are to be placed between the dates 1640-45, and attributed with some show of probability to Haarlem painters. I cannot recognise in the backgrounds the work of an otherwise known Haarlem follower of van Goyen's.

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FRENCH EIGHTEENTH CENTURY FURNITURE IN THE WALLACE COLLECTION—II

BY D. S. MACCOLL

CHARLES CRESSENT

I DIVERGE now from the line of signed works to deal with a man whose works are not signed, and about whom it is doubtful whether he was ever received as a master *ébéniste*.[1] But he was the leading figure in the period of exotic wood veneer with rich bronze mounts that follows upon Boulle's marquetry, and we are able to identify a number of his works from descriptions in sale lists and legal procedures. The documents for such identification and for the facts of his life have been brought together and added to in one of those books of patient erudition, involving much dry research, which we owe to the devotion of scholars like the late Jules Guiffrey. The author of the book on Cressent[2] is a lady, Mlle. M. J. Ballot, a pupil of M. Gaston Migeon, who has attempted, on the basis of her collected material, to date and classify Cressent's production. She discusses three of the four pieces at Hertford House here reproduced, and I will follow her order.

The first piece (PLATE C) is a commode in "Boulle" marquetry, including not only ebony, metal, and shell, but mother of pearl, coloured green and red: it has terminal figures at the corners of gilt-bronze, representing helmeted warriors, probably, by the way, male and female, a Mars and a Minerva or Bellona. These and the mounts below, which are singularly out of scale and keeping with the body of the piece, Mlle. Ballot attributes to Cressent, and argues that this commode may represent his earliest activity, in conjunction with Joseph Poitou. Of Joseph Poitou's furniture no example is on record, and the hypothesis of his authorship appears to be ruled out by the discovery of the initials, F M stamped four times on the wood under the marble slab. The evidence for the ascription of the warrior terminals to Cressent is their appearance on a *médaillier* belonging to the Baron Edmond de Rothschild and a bureau at the Elysée. About figures of this kind, others of women, masks, the "Four Seasons" and the "Four Quarters of the World," enumerated in the 1723 list of Cressent's models, it must be remembered that such types are to be found in A. C. Boulle's work: see, for example, the bureau for the Elector of Bavaria, belonging to the Duke of Buccleuch, of which we have a modern copy. On the whole, it seems to me that the commode is one of those "throw-backs" to an earlier style such as I dealt with last time, and if the mounts are originally Cressent's types, that they belong to the time when these had entered into commerce after his retirement.

The famous commode (PLATE B) is in different case. It is identified by an often-quoted description in the sale list of M. de Selle (1761).

> 149. Une commode d'un contour agréable, de bois de violette, garnie de quatre tiroirs et ornée de bronzes dorés en or moulu; elle a 2 pieds 11 pouces de haut, 5 pieds de large, et 2 pieds et demi de profondeur dans la plus grande largeur; son dessus est de marbre breche d'Alept, de 2 pouces d'épaisseur. Cette commode est un ouvrage (quant aux bronzes) d'une richesse extraordinaire; ils sont bien réparés et la distribution bien entendue; on voit entr'autres pièces, le buste d'une femme en relief représentant une espagnolette qui se trouve placée sur une partie dormante entre les quatre tiroirs; deux dragons, dont les queues relevées en bosse servent de mains aux tiroirs d'en-haut; les tiges de deux grandes feuilles de refend, d'une belle forme, sont aussi relevées en bosse et servent de mains aux deux tiroirs d'en-bas: on peut dire que cette commode est une véritable pièce curieuse.

"Commode" in the sense of a piece of furniture convenient for use is evidently not the word for this object. The logical shape for a chest of drawers is rectangular; this is all curves, with waste spaces, especially behind the central part, where there is a void. The drawers, moreover, cut across, instead of dictating, the design of the bronzes. Nothing of this was in the mind of the maker. His objects were two: to enjoy the play of light on the rounded surfaces of rich-coloured king-wood, and still more the smooth sweep and prickly glint of metal against that foil. In the anti-constructional Baroque spirit he splays out the shape, so that three sides begin to show at once. For richness of effect such pieces are hard to beat, and in these commodes there is struggling into being a kind of furniture-creature with legs based on the study of the "console" form in bureaux, and with a fine, deep belly—a sturdy basset-hound of a beast. The worst of such a 'moment' in design is that the fashion is switched off before the designers have ex-

[1] I gave 1744 as the date when the regulation about stamping was approved: it was not registered till 1751, and I do not know of any clear evidence about its first application. Cressent ceased active business about 1756. He was a master-sculptor, grandson of a cabinet-maker, and son of a sculptor of Amiens; was born there in 1685, came to Paris in his youth (some time before 1714), worked with Joseph Poitou, became *ébéniste ordinaire* to the Duc d'Orléans (Regent 1715-23); married the widow of Poitou (1719), who would have *maîtrise* rights; developed the business into a flourishing one, and held three sales in 1749, 1757, and 1765 of his own works and of pictures he had collected, had lawsuits with the *jurés* of other corporations in 1722-3, 1733-5, and 1743, and died in 1768.

[2] *Charles Cressent, Sculpteur, Ebéniste, Collectionneur.* 1919—vol. X in the new *Archives de l'Art Français* published by Champion.

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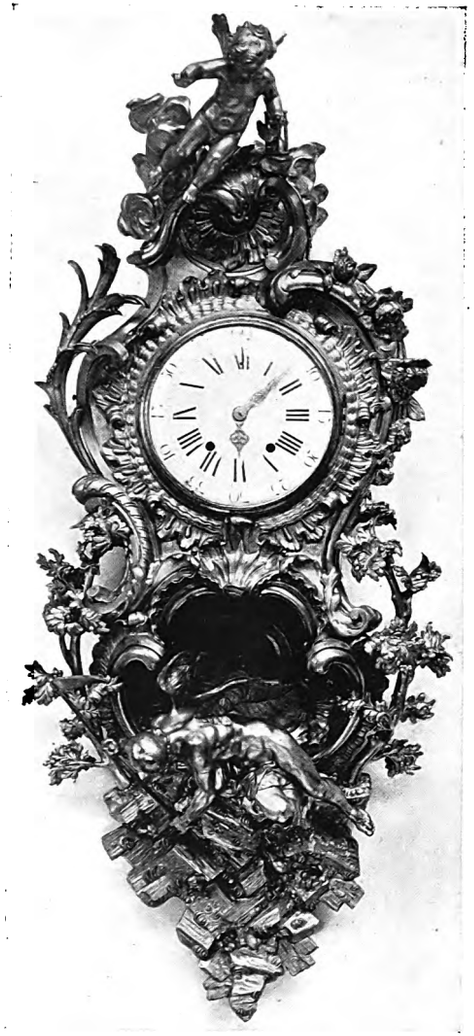
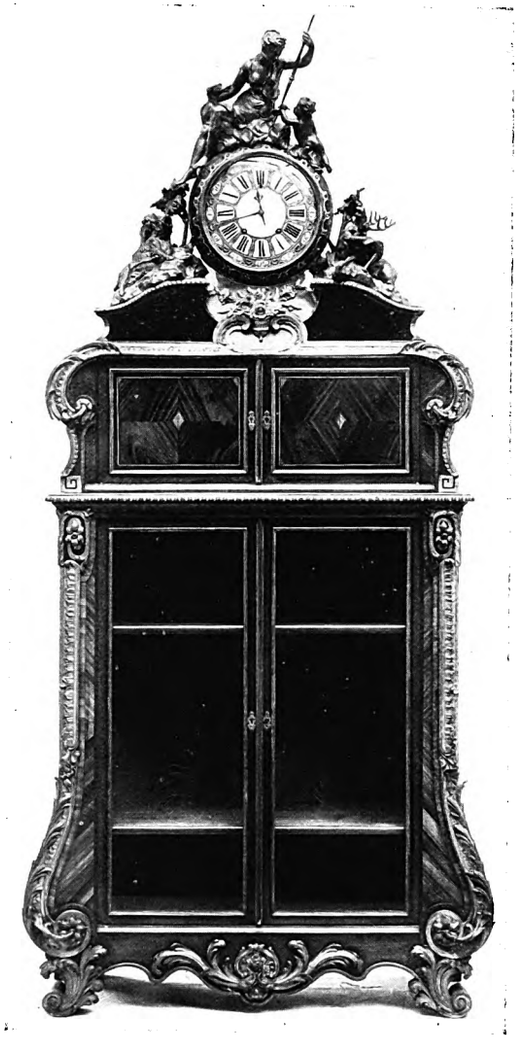


A—Wall Clock (Cartel), by Charles Cressent. 1.35 m. by 0.61 m. by 0.36 m. Gallery, XII, 5.

B—Commode, by Charles Cressent. 0.91 m. by 1.8 m. by 0.76 m. Gallery XVI, 57.

C—Commode stamped FM. 0.86 m. by 1.5 m. by 0.71 m. Gallery XV, 46 (Catalogue xvi, 46)



D—Presse-papiers and Clock, by Charles Cressent. 2.53 m. by 1.04 m. by 0.36 m. Gallery I, 12.

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hausted its possibilities and purged their ideas. Here, for example, Cressent controls the *rocaille* extravagance to a very fair symmetry; but his centre, right enough in weight, is incongruous, one of those bland naturalistic masks which never are digestible in fantasy. " Espagnolette " he calls it—no doubt because of the Watteau-like ruff about the neck.

With the next piece [PLATE A] he plunges into the *rocaille*. Mlle. Ballot refers this design to 1733 on the following grounds—In that year Cressent was prosecuted by the *maîtres doreurs* for employing two of their masters to finish and gild in an atelier at his own house. Sixteen pieces of bronze, more or less finished, were seized, and these, Cressent tells us, were parts of a clock designed for the King of Portugal.[3] The description in the legal documents runs :—

> Une partie de pendule de cuivre doré d'or moulu la — de ladite boette [boite], quatre bouts de moulure, une faux, les deux pieds de derrière avec les deux chuttes de ladite pendule, la nuée, et l'enfant pour mettre dessus, le tout de cuivre doré d'or moulu et non mis en couleur.

It thus appears that the clock in question was not a *cartel*, or wall-clock, like ours, but one enclosed in a " box " and with feet, probably to stand on a pedestal. There was a child seated on a cloud and a scythe, but we have no further indications except that Cressent says, " L'ouvrage était d'un goût nouveau, très curieux et fort riche." Apart from this indication of a new departure, the clock might have been the old Boulle subject of Love wielding the scythe of Time. The case for identity is therefore rather weak. It is otherwise with the clock described in Cressent's sale of 1749.

> No. 25. Une magnifique pendule de bronze, dont la composition est du meilleur goût: il y a sur le haut un Amour qui est assis sur des nuages, il appuye son coude sur un sable [sablier i.e. hour-glass]. Au-dessous du cadran est la figure du Tems, tenant sa faulx, et posé sur le cabos du monde, les pieds sont formés par deux grands arbres, le tout parfaitement bien sizelé, doré d'or moulu.

There are two other known examples of this design—one in the Hôtel de Ville of Marseilles, one in the Cour de Cassation of Paris.[4] A third, mentioned by de Champeaux, has not been traced. Mlle Ballot describes the version at Marseilles. One or two trifles call for correction if it agrees throughout with our own. Time's right hand is not clutching the tree, but one handle of his scythe. The trees are not oak, but a larger-leaved plant, with berries, which reappears upon the next piece [PLATE D]. Nor is our clock entirely in *or moulu*. The concealed part of the circular case is in " Boulle " marquetry. There was a curious conservatism about clocks in this respect, and I conjecture that Cressent found safety in preserving some small foundation of *ébénisterie* in view of the bronze-workers' jealousy. The sun-burst behind Time is another survival. To end these small corrections, the works of our clock are not by Hervé (author of the clock on the *Serre-papiers*, PLATE D), but Guiot, by whom there was a clock in Cressent's house at his death.

The remaining piece [PLATE D] has somehow escaped the notice of Emile Molinier, Lady Dilke, and other students. But Mlle. Ballot, who also passes it by, re-publishes a second version of the same design, now in the Louvre, accompanied by a *bureau plat*. Those are described in the sale of Gaillard de Gagny in 1762.

> No. 57. Un beau et riche bureau . . . garni d'une pendule . . . enchassée au haut du serre-papiers, de forme cintrée. La garniture, en bronze doré d'or moulu, est composée, en partie, d'une belle figure de Diane tenant son arc et un Amour un cors de chasse: ces deux figures de ronde bosse sont dessus le serre-papiers; un peu plus bas, sur les côtés, un sanglier qu'un chien tient par l'oreille et un cerf qu'un autre chien tient par la gorge . . . Ce morceau d'ouvrage est composé et éxecuté avec beaucoup de solidité et de goût par le sieur *Cressent*.

The *serre-papiers* has been perched on a substructure in modern times, and the clock has lost the Love with hunting-horn and the trees at the side. All is complete in our example. It is veneered with mahogany and purple wood, the oak foundation is unusually well-made, and the pale gold intact. Diana, as often, has inspired a French sculptor well, the general grouping and action are good, and the boar, in particular, a capital little animal. Mlle. Ballot connects this design with one in Cressent's 1757 sale, which corresponds with part of the design.

> No. 161. Une pendule, dans la chambre de compagnie, de trois pieds de haut, coeffé d'une Diane et un enfant sur des nues, de bronze, dorée d'or moulu en cartel.

and argues that, since this clock is not mentioned as a novelty, it may be placed, with the bureau, in Cressent's second period, to which she assigns the introduction of naturalistic animals. That may be so, and the sobriety of the furniture recalls the *médaillier* made for Louis, Duc d'Oreans,[5] the sober and scholarly

[3] Mlle. Ballot has, I think, missed a point in the 1723 prosecution by the bronze-founders. Their charge was a double one; first that Cressent was producing work which was outside of his province as a cabinet-maker, and second, that he had in his atelier the tools and other appliances for soldering and adjusting bronze mounts. The founders tried to make out that a number of the mounts seized would serve for chimney-pieces, iron railings, and so forth. The master-founders who were called as witnesses, and who had worked for Cressent, testified not against him but in his favour, that those mounts were actually for furniture, and a number of them were fitted to *serre-papiers* to prove the point. On this part of the action Cressent seems to have won, and the pieces were returned to him. What was doubtful was whether he had himself worked on bronzes or ever fitted them on before completion. This was declared unlawful.

[4] In the Paris version trees, scythe and hour-glass are missing.

[5] It stood in his library at the Abbaye de Ste. Geneviève, with Cressent's later bust of him above it; it is now in the Cabinet des Médailles of the Bibliothèque Nationale.

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son of the Regent, which she dates 1739 or 1740. The design of a medal-cabinet imposed a certain severity, but it is a far cry to this from our dragon-commode, which Mlle. Ballot assigns to the beginning of the second period. Lord Hertford possessed two other companion pieces certainly by Cressent, low cupboards, decorated with monkeys dancing on a tight-rope. They are figured in de Champeaux, *Le Meuble*, ii. p. 127, Lady Dilke saw them at Bagatelle, but Sir John Murray Scott must have disposed of them, for their present whereabouts is unknown.

I have limited myself here to certainties; there are other pieces at Hertford House which might be conjecturally attributed to Cressent or have a close relation to his acknowledged work. Some of these I will publish later. On the material before us we have a sufficiently puzzling character to explain; on one side the extreme laxity of the *Time Vanquished by Love*, on the other the comparative austerity of the *Diana* cabinet, anticipating the rigours of Louis XVI; in between the controlled exuberance and fat solidity of the commode. My reading of Cressent is that at heart, as by original training, he was a sculptor, longing to be free from the interference of the corporations, who tied him down to furniture-making when he was not under semi-royal protection. In his furniture-making he was blown about by the winds of fashion, and worked probably after drawings by architectural designers. It is usual to call Oppenordt his master, because he was architect to the Regent: we may set down the rococo clock to his account, but must remember that not a single piece made by Cressent for the Regent has been identified (the papers of the House of Orléans are not available for consultation). But our commode, it seems to me, cries out the influence of Nicolas Pineau; the winged dragons and other features amount to a signature, and the approximation of the mounts to woodcarving, which was Pineau's original craft. If we accept the date of 1727 for his return from Russia, instead of 1735, with Mlle. Ballot, we may suppose the commode to belong to the climax of his career, executed for some rich financier. Mixed influences, then, inspired him to the Italian-Oriental fling of the dragon-mounts, and degraded him to the rococo mess of the *Time and Love*. His own bent was towards the Landseer-like beasts on the *Diana* clock, the snails and trees and flowers upon the other. But he was a highly skilled craftsman in woodwork, struck out a combination that keeps its lead in luxurious furnishing, and, like Boulle, has covered with his name a whole group of *ébénistes*.

RARE MEDIAEVAL TILES AND THEIR STORY

BY MONTAGUE R. JAMES WITH A NOTE BY R. L. HOBSON

THE eight tiles illustrated in the PLATE were offered at Sotheby's on March 3rd and bought by the British Museum with liberal help from the National Art Collections Fund. They are doubtless survivors of a larger series, but practically nothing is known of their previous history except that they were purchased at Tring by a former owner about fifty years ago. A fragment, evidently of the same series, was found ten years ago in Essex, and is now in the collection of the Marquess of Granby. Otherwise, mediaeval examples of the same technique are hard to find, although the tiles in Prior Crauden's Chapel at Ely, according to those who have seen them, are of similar workmanship.

Basically these tiles do not differ from the general run of mediaeval tilework. They have a brick-red body—white slip used for the surface ornament, and a transparent lead glaze of yellowish tone covering the whole. But the pictorial designs are, as a rule, inlaid, *i.e.*, lightly stamped in the red-clay surface and filled in with white clay, whereas in the present case the whole surface has been dressed with white and the designs etched with a pointed instrument, the surrounding ground being subsequently scraped clean of the white. This is the graffiato technique—one of the world-wide methods of ceramic ornament, though rarely used on tiles. It is a method requiring skilful draughtsmanship and a sure hand, corrections in the drawing being difficult to make, and one which would obviously be used only for tiles of some importance, destined for wall decoration rather than for the pavement. It is clear, too, that the present examples have not been submitted to rough usage, or they would not have retained a freshness only seen in those parts of pavement tiles which have been protected by their positions from wear and tear. Competent mediaevalists agree that the style of the designs is English and of early fourteenth-century date. No comment is needed on the superb drawing in a difficult medium or on the freedom and vivacity of the figures. What is required for a proper understanding of these remarkable tiles is a scholarly interpretation of the scenes depicted and an explanation of the sources from which they may have been derived. This has been happily provided by Dr. Montague James.

R. L. HOBSON.

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Nine episodes of the Infancy of our Lord are represented (not all completely) upon these tiles. My function in this article is to offer an explanation of the pictures. First, a word may be said of the sources. It is unnecessary to trace back the Infancy Gospels to their earliest forms: to the mediaeval world two principal texts furnished nearly all the lore they had.

One is the Latin version of the *Gospel of Thomas;* the other, and more important, is the *Liber de Infantia,* which Tischendorf, in his *Evangelia Apocrypha,* prints under the name *Pseudo-Matthaei Evangelium.* This is a conflation of the " Protevangelium," or *Book of James,* and the *Gospel of Thomas.* The first source supplies the history of the birth of the Virgin, her presentation in the Temple, marriage to Joseph, and subsequent events down to the Flight into Egypt. The other gives the Miracles of the Infancy, ending with the episode of Jesus and the Doctors in the Temple. But the miracles differ in number and in detail from those in the Latin *Thomas.* There are additions, too, some of which we meet in the " Arabic Gospel of the Infancy." In fact, the *Liber de Infantia* employs an older and longer form of *Thomas* than we now have.

For seven of our nine stories the *Liber de Infantia* is obviously the source, but there are two which we do not find in it. One of these we do find in the " Arabic Gospel " in a slightly different form; the other is in none of the older texts as at present printed. It seems, indeed, to occur nowhere but in the thirteenth-century Anglo-French mediaeval version of the Infancy Gospel. These have been edited by E. Gast (Die beiden Redaktionen des Evangile de l'Enfanco . . Greifswald, 1909), who used a Grenoble MS and Bodleian MS. (*Selden* supra 38). However, so little is as yet known of the manuscripts of the *Liber de Infantia* (for Tischendorf only used a few late copies) that it cannot be said that this one story is not to be found in Latin; it will probably emerge when a systematic examination of the MSS. is undertaken.

I have not much doubt that the source employed by the artist of the tiles was a vernacular French or English version, and not the Latin book. This, which is a *priori* likely, is rendered yet more likely by the fact that the Bodleian MS. of the French version mentioned just now contains pictures of each and every incident represented on the tiles. The date of the MS. is near that of the tiles, and the compositions of the pictures are very similar. By the light of the MS. we discover the proper order of the tiles, and are able to complete the two or three fragmentary episodes. I will just add that the pictures in the MS. remind me of those in the beautiful Apocalypse, Royal 19 B. XV. There are the same blue and red backgrounds, on which the figures appear in pale tint (usually white or buff). Features and drapery are not so delicately drawn, but are skilfully enough done. The pictures occur in the text, and are usually of the breadth of the written portion of the page.

I proceed to the elucidation of the pictures on the tiles. [See PLATE].

A.1. Jesus with a compass is making three round pools. In *Selden* (f. 9a) there are seven pools. A Jew boy with a branch comes and destroys one of the pools and falls dead at Jesus' feet.

The source is *Lib. de inf.,* XXVI :—

fecit Jesus septem lacus de luto . . . unus ex infantibus . . . animo invido clausit aditus . . . et evertit quod operatus fuerat Jesus. Tunc dixit illi Jesus: Vae tibi, fili mortis . . . et statim qui hoc fecerat mortuus est.

A.2. The Virgin (crowned, as always here) lays her hand on Jesus' shoulder and raises her right hand. Jesus (with a book) looks back at her and raises His right leg to kick the boy with the branch, who is walking off. *Selden,* f.10a.

Lib. de inf., XXVI. The parents of the dead boy complained. Joseph said to Mary, " I dare not rebuke him: do you admonish Him."

Et cum venisset mater ad eum, rogabat eum dicens; Domine mi, quid faciendo iste fecit ut moreretur? At ille dixit: dignus erat morte quia dissipavit opera quae ego fueram operatus. Rogabat ergo eum mater dicens: Noli, domine mi, quia insurgunt in nos omnes. At ille nolens matrem suam contristari pede suo dextro percutiens nates mortui dixit ad eum: Exsurge fili iniquitatis . . . Tunc qui erat mortuus surrexit et abiit.

A.3. A schoolmaster with a book is seated on the left. Before him is Jesus: a boy has leapt on to His shoulders: on the right the boy has fallen dead. *Selden,* f. 11a.

Lib. de inf., XXIX. puer quidam . . . currens intulit se super humerum Jesu volens eum eludere (illudere *probably*) aut nocere si posset. Dixit autem ei Jesus: Non revertaris sanus de via tua qua vadis. Et statim corruit et mortuus est.

In the Greek *Thomas* IV. The boy throws a stone and hits Jesus on the shoulder. *Ev. Arab.,* XLVII. The boy runs against Him. The schoolmaster plays no part in the story. In *Selden* it is Joseph who figures here.

A.4. Joseph, two women; Jesus facing right, one hand on the back of the boy (who walks off), the other raised. *Selden,* 12a.

Lib. de inf., XXIX. The parents complain. Joseph admonishes Jesus. A general tumult is threatened.

Eadem hora apprehendit Jesus infantem mortuum ab aure et suspendit eum a terra in conspectu omnium, et viderunt Jesum loquentem cum eo tanquam patrem cum filio suo. Et reversus est spiritus suus in ipsum et revixit.

The Latin is not quite closely followed. Jesus is clearly admonishing the boy, but is not holding him up by the ear.

B.1, 2. This is the story which is not found

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in the Latin texts. A father has shut his boy up in a tower that he may not play with Jesus. Jesus passes by the tower and the boy calls to Him, and says he cannot get out. Jesus bids him put his little finger out through a narrow crack or small window, takes hold of it, and pulls the boy through. The father returns, finds the boy gone, and is struck blind. This last scene is in the Selden MS. (16, 17a), and perhaps was on a lost tile of this series.

B.3, 4. This is one of the school scenes which evidently had a place in the very earliest Infancy Gospels. In our texts they are multiplied. Sometimes the teacher tries to punish Jesus and is struck dead or paralysed; sometimes he is confounded by the conduct of the Child and humbles himself. The scene on the tile is of the latter kind.

In B.3 we see Jesus on right, entering the school. Then He stands before the master, who boxes his ears. In B.4 there are two masters seated. Jesus is before them, and on right are two cripples holding up their hands. We see the small trestles (*scabella*) on which they supported their hands as they crept about—such cripples were called *scabellarii*. *Selden*, 18a, 19a.

Lib. de inf., XXXI. Magister Zachyas persuades Joseph and Mary to let him take Jesus to Magister Levi. Jesus will say nothing, and Levi strikes Him on the head. Then there is an exposition of supernatural wisdom, and Levi is confounded and laments himself at some length.

> Tunc Jesus laeto vultu subridens . . dixit . . . Fructificent infructuosi et videant caeci et claudi ambulent recte. . . . Et cum hoc dixisset infans Jesus, continuo sunt omnes restituti qui sub malis deciderant infirmitatibus.

C.1. The end of a story of which we have not the beginning. Jesus does not appear. We only see a man lifting a sheaf of corn on a fork into a two-wheeled cart with railed sides and one horse; a man in the cart is taking the sheaf; there is a tree on right. The Selden MS. (21b) has exactly the same scene, with a man leading the horse in addition. It has a previous scene of Jesus sowing corn.

The reference is to a story in *Lib. de inf.*, XXXIV. Jesus takes a little corn out of His mother's store and sows it, and it multiplies to a vast quantity, which He gives to the poor. Joseph keeps a little of it for a blessing.

The same is in the Latin *Thomas*, X.

C.2, and E, F. Similarly, this is the first scene of a story, of which the second is wanting. It is not in the Greek or Latin texts known to me, but is in the *Evang. Arab.*, XI.

The parents in Nazareth are afraid of what may happen to their children if they play with Jesus, so they shut them up in an oven. Jesus passes by, and asks what is in the oven. The parents reply "Pigs" (in Arab. "kids"). Jesus opens the oven and the children rush out in the form of pigs. The parents have to confess and ask pardon, and the children are restored. The tile shows three of the parents, and Jesus about to open the oven.

The scene is represented in Egerton MS. 2781, and the late Mr. George Dunn had a single leaf of an English MS. with a picture of the pigs coming out. There was no text. The Selden MS. has two scenes (22b, 23a), and the pages containing them are reproduced here. [PLATE E, F.] It will be seen that the composition of the first is very like that of the tile.

C.3. The second scene of a story. *Lib. de inf.*, XXXV. Jesus visits a cave near the Jordan, in which was a lioness and her cubs. The lions ran out and adored Him, and He sat down in the cave, and the cubs played about His feet. Then—

> exivit Jesus de crypta et leones antecedebant eum, et catuli leonum ante pedes eius ludebant inter se. Parentes vero Jesu demisso capite stabant a longe et observabant; pariter et populus propter leones longe stabat.

This is the moment represented on the tile: we have the lions and cubs, Joseph and Mary, Jesus, and two spectators. *Selden* has the two scenes (27b, 28a).

C.4, D.1, 2 seem all to belong to one story. In C.4 we have a workman with axe, his master with axe speaking to him, a crooked beam, and Jesus pointing to it. In D.1 the workman looks on, Jesus handles the beam, and the master holds the end. In D.2 is a scene of ploughing. A ploughman guides the plough, which is drawn by a yoke of oxen. A man with a goad (?), probably his master, seems surprised.

No doubt the ultimate source is *Lib. de inf.*, XXXVII., where Jesus pulls a beam that has been cut too short, to the proper length. But the story has been altered or not understood. In the Latin it is a *grabatum* that has to be made: here it is a plough. I note that one MS. cited in Tischendorf's apparatus begins the story thus: "Post haec quidam architector lignifaber *dum faceret aratrum pro iugo boum*, venit quidam et dixit ei: Fac mihi speciosum grabatum." In some such way the plough has crept in here; and I think the third scene (D.2) is the finish of the story, showing the plough with the same crooked beam in it, in working order and giving satisfaction. *Selden* (28b) has but one picture and does not show the plough. This is the one important divergence of the MS. from the tiles.

D.3. There is room for doubt as to which of two incidents this tile represents. The Selden MS. has two pictures very like this (on f. 32b, 33b). One represents the marriage at Cana, the other Jesus at a family festival. I believe the latter is what we see here. If it were the Cana

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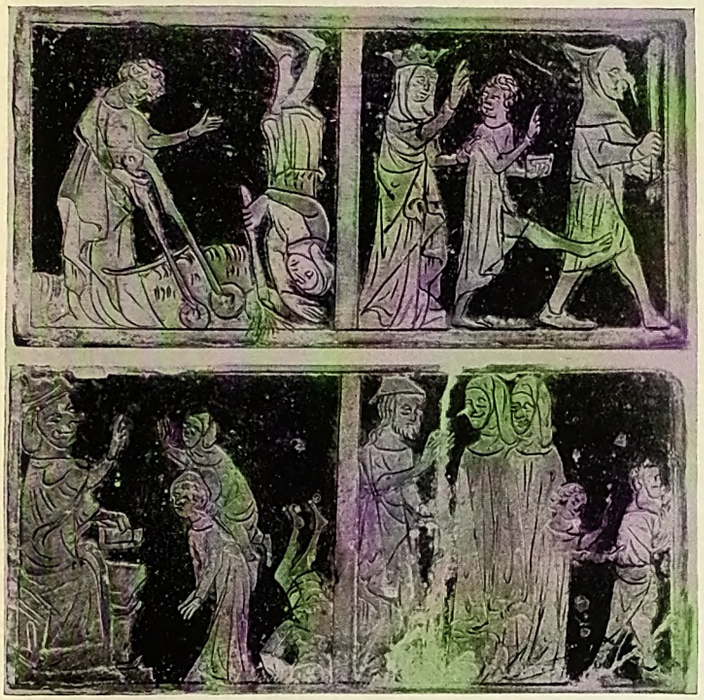


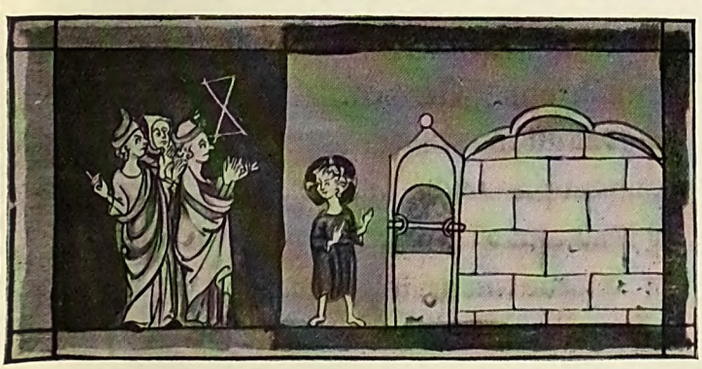
A.1—4

B.1—4

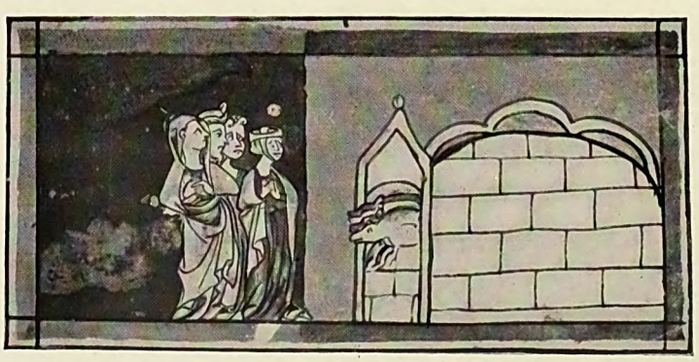
C.1—4

D.1—3

Infancy Miracles of Jesus. English Tiles (British Museum)



E—MS. Selden supra 38 f. 23*a*.



F—MS. Selden supra 38 f. 22*b*.

Rare Mediæval Tiles and their Story.

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episode there ought to be some or all of the following features: Six waterpots, a bride and bridegroom, the Virgin. None is here. On the other hand, *Lib. de inf.*, XLII., describes a family feast.

> Et cum convenirent, Jesus sanctificabat et benedicebat illos, et ipse prius incipiebat manducare et bibere. Nemo enim illorum audebat manducare vel bibere, nec sedere ad mensam aut panem frangere dum ipse sanctificans eos prius hoc fecisset.

However, Cana is not absolutely out of the question. Jesus is certainly blessing something, and the nearest things to Him are three large jars, and a man is handing wine to one of the guests.

The passage quoted from *Lib. de inf.* is from the last chapter, and I have little doubt that, whether or not Cana is the subject here, this tile was the last of the series. No. 1 may well have been the first: it is the first Infancy miracle in *Lib. de inf.*

We see that three stories are incomplete, and there are several popular miracles which we miss, e.g., the clay sparrows, the sliding on a sunbeam, carrying of water in the robe, the dyer's clothes, the broken and mended pitcher, the boy who fell from the housetop. The Selden MS., which the tiles so closely resemble, has some sixty scenes in all—by far the best and most copious English presentment of the Infancy miracles known to me. Others, interesting but less full, will be found in the Egerton MS. 2781 (Brit. Mus.), the Holkham MS. 666, the Taymouth Horae (Mr. Yates Thompson), the Carew Poyntz Horae (Fitzwilliam Museum). Of foreign examples the best I know are Douce 237 (Bodleian), a French book of Cent. XV., with over forty pictures, and the Ambrosian MS., edited in facsimile for Mr. Gibson Craig by Ceriani, under the title of *Canonical Histories and Apocryphal Legends* (Milan, 1873). This is an Italian MS. of Cent. XIV., illustrated with a drawing on every page. Of German or Spanish examples I have none to cite.

I append a list of the pictures in the Selden MS.:—

1. f. 1a. The Annunciation.
2. f. 1b. The Nativity.
3. f. 2a. The three kings on their journey.
4. f. 2b. The kings before Herod.
5. f. 3b. The kings warned. The Adoration.
6. f. 4a. Massacre of the Innocents.
7. f. 4b. Flight into Egypt. Lions, etc., meet the party.
8. f. 5a. The Repose.
9. f. 5b. The Tree stoops.
10. f. 6a. A spring of water produced.
11. f. 6b. They drink.
12. f. 7a. The party by the tree. Three men lie prostrate.
13. f. 8a. Arrival in Egypt. Idols fall: devils flee.
14. f. 8b. The rulers adore Jesus.
15. f. 9a. Jesus makes seven pools. Death of the boy who spoils them. A. 1, 2.
16. f. 10a. The boy raised.
17. f. 10b. Jesus makes sparrows of clay.
18. f. . A Jew molests Him and is killed.
19. f. 11a. The boy leaps on His back and dies. } A. 3, 4.
20. f. 12a. The boy is raised. }
21. f. 13a. A school scene. The master confounded.
22. f. 13b. Boys, playing with Jesus on a hill, fall.
23. f. 14a. They are raised.
24. f. 14b. Jesus and boys draw water.
25. f. 15a. He hangs His pitcher on a sunbeam: the other pitchers are broken.
26. f. 15b. They are restored.
27. f. 16a. Jew shuts his son up in a tower. } B. 1, 2.
28. f. 16b. Jesus pulls the boy out. }
29. f. 17a. The Jew returns and is puzzled.
30. f. 17b. Joseph brings Jesus to school.
31. f. 18a. The master smites Jesus. Jesus again stands on R. B. 3, 4.
32. f. 19a. Cripples are healed.
33. f. 20a. Boy, playing with Jesus, falls from house.
34. f. 20b. He is raised.
35. f. 21a. The Virgin sends Jesus to draw water.
36. f. 21b. A Jew breaks the pitcher. Jesus brings water in his cap.
37. f. . Jesus sows corn. It is reaped and carried. C. 1.
38. f. 22b. Jesus at the closed oven door. C. 2.
39. f. 23a. The children come out as pigs.
40. f. 24a. Jesus slides on a sunbeam: a boy imitating Him falls.
41. f. . The parents remonstrate with Joseph.
42. f. 24b. The boy is raised.
43. f. 25a. Jesus apprenticed to a dyer.
44. f. 25b. The dyer gives Him orders.
45. f. 26b. Jesus puts all the clothes in one vat.
46. f. 27a. The dyer returns and is horrified: the clothes are pulled out, all of the proper colours.
47. f. 27b. Jesus goes to visit the lions. The Virgin and Joseph watch.
48. f. 28a. The lions play with Jesus. The parents and others alarmed. C. 3.
49. f. 28b. The crooked beam pulled to right shape. C. 4, D. 1, 2.
50. f. 29a. Jesus again taken to school. The master smites Him and falls dead.
51. f. 30a. The master is raised.
52. f. 31a. Jesus raises a boy on a bier.
53. f. 32a. James, a boy, bitten by a snake.
54. f. 32b. Jesus heals him; the snake bursts.
55. f. A family meal. Jesus blessing it. D. 4 (?)
56. f. 33a. Jesus and the doctors at Jerusalem.
57. f. 33b. The feast at Cana. D. 4 (?).
58. f. 34a. Jesus speaking to the servant about the wine.
59. f. 35a. Joseph. The Virgin embracing Jesus.
60. f. 36b. The author or owner of the book kneeling.

The original scribe's or owner's name has been erased and that of Jehan Raynzford (XV) substituted for it.

VERMEER'S MASTER

BY TANCRED BORENIUS

THOR a long time it has been felt that certain peculiar features in Vermeer's methods of design betray an affinity to the Italian school of painting, which must have sprung from some contact with the latter: though it has remained equally uncertain how that contact took place, and what the Southern models were which inspired the Dutch artist. Two works of very Italianate character—*Christ in the House of Martha and Mary* in the Coats Collection, and *Diana and her Nymphs* in the Mauritshuis

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at the Hague—are now by general consent placed at the beginning of Vermeer's career; and writing in these columns some years ago[1], Mr. Roger Fry suggested that these two works "make it seem probable that Vermeer began with the ambition of painting ideal scenes in the grand style and in accordance with Latin ideas of design, and that he gradually resigned himself to the narrower scope and smaller scale of typical Dutch *genre*, although to the end of his life his pictures have a breadth of vision and nobility of design which distinguish him among the *genre* painters of Holland."

The records are silent as regards any movements of Vermeer from his native Delft; he was born there in 1632, became a master of the local guild on December 29, 1653, and died in that city in 1675. But there is at least nothing to prevent our assuming that he travelled to the south as a young man, and some evidence which I now propose to put forward seems to me to make it an irresistible assumption that he —like his namesake Vermeer of Utrecht—did go to Italy.

In the Museum at Naples there hangs a picture by Bernardo Cavallino, a Neapolitan seventeenth century artist of very remarkable attainments, on whom, as a result of the general revival of interest in Seicento painting, attention has lately been focussed a good deal.[2] The picture [PLATE, A] represents the *Death of St. Joseph*, and a comparison with Mr. Coats' *Christ in the House of Martha and Mary* [PLATE B], will at once reveal the very closest analogies between the two pictures, especially in the two figures of Christ, which indeed are most strikingly similar. But also the placing of an upright figure of a woman on the left of Christ, and turned towards Him, is a kindred feature in both pictures, and yet another is the figure in profile lower down (Mary in the Vermeer picture, a kneeling angel in Cavallino's).

Bernardo Cavallino was the older artist of two: born in 1622, he died in 1654. There would thus just have been time for Vermeer as a young man to come into personal contact with Cavallino, prior to his acquiring the mastership at Delft at the end of 1653. In the circumstances, I think there can be no doubt that Vermeer was the influenced party; and it will be the business of archivists to try and find out something about the circumstances under which Vermeer got into touch with Cavallino. And here it is to be noted that the bonds of affinity between the two artists are by no means restricted to this resemblance between two compositions: the colouring of Cavallino generally is a very distinct anticipation of that of Vermeer, and one of Cavallino's pictures, the *Woman Taken in Adultery*, in the Verona Gallery, was actually at one time tentatively ascribed to Vermeer. No doubt, Vermeer, being the great artist that he is, never descends to being a mere copyist; so also when he borrows a motive of composition he makes something fresh out of it. But I believe the resemblance which I have here pointed out is an incontrovertible index to a case of artistic affiliation, which shows once again in what mysterious and unsuspected a fashion the currents of influence will sometimes run in the history of art.

[1] See the BURLINGTON MAGAZINE, vol. XIX (July, 1921), p. 211.

[2] A selection of his works is conveniently reproduced in Signor A. de Renaldis' little volume *Cavallino* in the *Biblioteca d'arte illustrata* (Rome, 1921).

NOTES ON ITALIAN MEDALS—XXVII

BY G. F. HILL

AFTER a long interval—the last of these Notes was published in Vol. XXXI, 1917—I welcome the opportunity offered by the Editor to give an account of some recent acquisitions by the British Museum, dealing with them in roughly chronological order. Most of the acquisitions are due to the generosity of the National Art Collections Fund—all, in fact, except the little medal of the two Rossi, and those of Gabriele de' Gabrielli, Gonsalvo de Cordoba, and Daniele Centurione. This does not, of course, by any means exhaust the list of the Fund's benefactions to the Department. I have also omitted a number of important medals, because not only are they well known, but I have nothing new to say about them.

There are two forms of the reduction of the large medal of Lorenzo de' Medici by Niccolò Fiorentino. The smaller, measuring 35 mm., is represented by specimens in the Simon and Gustave Dreyfus Collections[1]; the larger, 43 mm., by a bronze gilt specimen at Vienna and the bronze illustrated in PLATE A, formerly in Mr. R. C. Fisher's collection.[2] This last has been somewhat battered. In both varieties of the medal the dimensions of the bust are nearly the same, the greater size of the larger variety being due to the fact that the inscription runs continuously over and under the bust, instead

[1] Armand I, p. 85, No. 6. Simon Catal., No. 174. Bode, *Flor. Bildhauer*, 2nd ed., fig. 150: *Jahrb. preuss. Kunstsamml.* XXV, pl. A 9. Heiss, *Niccolò Spinelli*, p. 21, No. 6, pl. II, No. 2.

[2] Sotheby's Sale Catal., No. 40.

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A—The Death of St. Joseph, by Bernardo Cavallino. Canvas, (Naples Museum)

B—Christ in the House of Martha and Mary, by Vermeer. Canvas, 1.57 m. by 1.42 m. (Mr. W. A. Coats)

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of being interrupted by it. It is not, however, certain that the same model was used for both busts.

The medal of Savonarola on PLATE B is a very fine specimen of a well-known piece.[3] Both sides are from the same models as another medal[4] on which, for the last two words on the obverse (ORDINIS PREDICHA(to)RVM) have been substituted ET PROPHETA SANTIS(si) MVS. The portrait is obviously of Florentine origin, and very close in style to the medal supposed to represent Alberto Belli; and the head of an unknown religious (possibly Dom Baltasar of Vallombrosa) on another Florentine medal has also some affinity to it.[5] The attribution to Niccolò Fiorentino himself, though it has been suggested, can hardly be sustained. Nor can we say (since we know nothing which would afford a basis for comparison) whether there is any foundation for Milanesi's proposal to see in this piece the work of Paolo and Marco, sons of Andrea della Robbia. These two men were received into Savonarola's order as Frate Ambrogio and Fra Luca, and, according to Vasari, made portraits of the prophet " after the manner which may at this day be seen on the medals." In favour of the proposal is the fact that the two other portraits with which it shows affinity are also of persons prominent in the religious world.

The next medal to be mentioned [PLATE C] we owe to the generosity of Mr. Henry Oppenheimer. It comes from a private collection in France, and seems to be the first and only specimen recorded. Small though it is (31.5 mm.) it has great merit. The two portraits are of " Pier Maria Rossi Count of Berceto and founder of Torre Chiara " and his grandson " Filippo Maria Rossi Count of Berceto." The former, a well-known Parmesan condottiere, was born about 1402 and died in 1482. He built the fortresses of Torre Chiara and Rocca Bianca. The portrait is obviously copied from the well-known medal by Gianfrancesco Enzola of Parma. But the features of his grandson are new to the Italian portrait series. Pier Maria was given as a hostage by his father to the Duke of Milan in 1482; but he was released in 1483 on condition of renouncing all claim to his family's lost territories. He entered the service of Venice; fought beside his father in the war of Roveredo; became governor of Rovigo; and followed the Venetian army in 1495, being present at the Taro and in 1496 in the Regno. In 1500 he fled from Venice to assist il Moro, but after Novara he returned to Venice and was sent to assist the Aragonesi against the French. These and his subsequent adventures, until his death at Corniglio in 1529, may be read in Litta; but we need not follow his career beyond the point at which he may have felt strong enough to assert his claims again, or had made terms with Milan. Now the date 1500 is precisely the date which the style of the work suggests. The medal is clearly in the nature of a political manifesto, asserting his right to his grandfather's dominions. I wish I could suggest an attribution to a known artist.

The author of the medal of Enrico Bruni,[6] on the other hand [PLATE D] comes well within the reach of sound conjecture. Bruni, a native of Asti, and secretary to Alexander VI, was bishop of Civita Castellana and Orte from 1493 to November 14, 1498; he was then transferred to the archbishopric of Tarentum, which he held until his death in 1509. He continued to hold his office as clerk and secretary of the Sacred College and collector of tithes after the death of Alexander. It is suggested in the Sale Catalogue that the medal is the work of Caradosso, and there is no doubt that the handling of the portrait shows great likeness to the medals of Julius II connected with the foundation of St. Peter's in 1506, and to the medal of Bramante.[7] In this connexion it is interesting to observe that Bruni assisted at the laying of the foundation stones of the four great piers, being indeed himself responsible for three of them. (They were laid on April 10, 1507, a year after Julius II had laid the first). It is therefore quite possible that the medal was made about the same time.

The Latin of the first inscriptions leaves something to be desired. TESAVRVS is for Thesaurarius, and the legend of the reverse is perhaps an attempt at (Nobis) est volenti(bus) servit(ium).

Burchard, in mentioning Bruni on December 15, 1503, calls him, by a slip of the pen, Hieronymus, instead of Henricus. Curiously enough, the same mistake seems to have been made by another contemporary [8]; so that it is not surprising to find it in more modern writers.

The not very exciting medal of Gabriele de' Gabrielli [PLATE E][9] was made at Rome by some unknown medallist between September 11,

[3] N.A.F.C. *Report*, No. XII, 1915, p. 47. Diam. 61 mm. The maximum diameter is 62.5 mm. (Victoria and Albert Museum, obverse only, uninscribed).

[4] Armand II, p. 46, No. 18.

[5] For the two medals in question see my *Select Italian Medals*, pl. 31, No. 2, and *Medallic Portraits of Christ*, p. 23, fig. 12.

[6] From the Fisher Collection (Sale Catal., 1921, No. 9; Armand III, p. 174*d*). This is the only known original; aftercasts have long been in the British Museum and Vienna Collections.

[7] See the latest discussion of these medals in *Papers of the British School at Rome*, IX, 1920, p. 49.

[8] Dem. Guaselli, quoted by Lanciani, *Storia degli Scavi*, I, 1902, p. 144.

[9] Purchased at Sotheby's Sale, 7th Aug., 1918, lot 85. Cp. BURLINGTON MAGAZINE, XIII, 1918, p. 286; *Papers of the British School at Rome*, IX, 1920, p. 56.

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1507, when the subject became Cardinal of S. Prassede, and November 5, 1511, when he died. The old attribution to Lysippus is of course absurd, even if it were chronologically possible. There is no resemblance to the work of Caradosso. With some diffidence I mention the name of Giancristoforo Romano, who used on the reverse of his *Tutela* medal of Julius II a very similar kind of wreath to that which encloses the halting Greek senarius on this piece. Is the acorn below the bust the medallist's mark?

The stately portrait medal of the Doge Leonardo Loredano which is figured in PLATE K comes from the Engel-Gros collection.[10] It is not only in itself rare, but the work of an artist of whom nothing is known save that he made this and another medal of the same Doge. The latter, of which specimens exist at Milan, Venice and Turin, bears on the reverse the portrait of the Doge's son Bernardo, and the signature IOANNES GVIDO AGRIPP, followed by a mutilated word, which Friedländer, on the Brera specimen, reads FQVIT. He supposes it to be a mistake for FOVIT, and this, strange though it seem, to be used in the sense of sacravit, dicavit. Judging from Heiss's photograph of the deplorable specimen in the Turin Museum, it would seem that FECIT, which we should naturally expect, is not an impossible reading.

Friedländer's verdict on the author of the medals is not an example of his usual sound judgment. "He was not a good artist; the portrait on the first medal is mediocre (more particularly, it does not fill the field) and the design on the reverse is strange and ugly. If the medal refers, as it would seem to do, to the coronation, it dates from 1501; but of this medal, as of those signed G. T. F., we may believe that they are not contemporary." To some eyes the bold simplicity of the bust, and the very spaciousness of the field, are a relief after some of the more crowded designs of the later fifteenth century. The reverse is surely rather quaint than ugly; the fantastic bicycle-like car, on which Venetia, seated on her lion, caps the kneeling Doge, while Time, squatting on one of the horses, holds out his hour-glass as a warning of the transitoriness of human greatness, is clearly suggested by some Triumph, though considerable search has not revealed any closely similar design. The suggestion that the medal is not contemporary seems to me to be quite baseless.

The artist's surname is generally supposed to be Agrippa. But if that were so, it was hardly worth while abbreviating by a single letter. Is it possible that the artist was a German from Cologne (Colonia Agrippina)?

The little medal of Alvise da Noale [PLATE J][11] bears a superficial resemblance to those of Benedetto Pesaro, Francesco Cornaro and Marco Cornaro. The two Cornaro medals are, however, by one hand; that of Benedetto Pesaro by another; and the medal before us by a third, the earliest of the three. The way of wearing hair and beard recalls the medal of Andrea Gritti as Procurator of St. Mark, by Giovanni Falier.[12] Our medal therefore probably dates from before 1525; unpretentious though it may be, the portrait is finely done, and the lettering very good. The man himself, a lawyer, played a part in Venetian affairs, and is constantly mentioned in the Diaries of Sanuto from June 15, 1509 (when he is described as a doctor and advocate at Noale) down to September, 1533, after which the Diaries end.

There is a well-known medal of Gonsalvo de Cordoba (Armand I, p. 176, No. 1) on which the artist's signature has always been read ANNIBAL. A fine specimen [PLATE F], purchased at the de Roucy Sale (Paris, 1920), shows that the right reading is ANNIBML. (It is on the truncation of the bust, and not visible in the reproduction). The last two letters are doubtless for Mediolanensis, so that the artist is fixed to Milan. Whether he is identical with the ANN of the medal of Cristoforo Madruzzo or with the ANIB of the medals of Giambattista Castaldi, and, further, whether any of these signatures can be connected with Annibale Fontana, are questions still doubtful. The medal of Ferdinando Francesco d'Avalos, attributed by tradition to the latter, goes very well with those signed ANIB and the medal of Gonsalvo, but that of Madruzzo seems to me the by a different hand.

The little medal of Cornelia Siciliana [PLATE H][13] is an example of Pastorino's comparatively early work, *i.e.*, before about 1550. Although unsigned, there can be little doubt of its attribution when compared with such signed portraits as those of Felice da Siena and Giovanna Torelli. Unlike the majority of Pastorino's medals, it has a reverse design of Truth unveiled, with the motto INTER ONNES (*sic*) VERITAS.

The skilfully modelled portrait[14] on PLATE

[10] Sale, Paris, 17th Dec., 1921, lot 123. The only other recorded specimens are at Berlin (Friedländer, *Ital. Schaumünzen*, p. 98, No. 1), and in the Dreyfus Collection (Heiss, *Venice*, Pl. VIII, 1). The present specimen measures 100 or 100.5 mm. to the 99 mm. of the others. It is not, however, quite such a successful collection as the Dreyfus specimen.

[11] Fisher Sale Catal., lot 46. Cp. Arm. III, p. 253 *F*. Diam. 37.5 mm.

[12] BURLINGTON MAGAZINE, Dec., 1907, p. 149.

[13] Armand, I, p. 192, No. 24. Nat. Art Coll. Fund, 17th Report, p. 51. Pozzi Sale, Paris, 1910, lot 845. Presented by Mr. Henry Van den Bergh through the Fund. Other specimens in the Bibliothèque Nationale and Mr. Henry Oppenheimer's Collection.

[14] Fisher Sale, lot 76. Diam. 52 mm. Cp. Armand III, p. 275 *T*.

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A—The Prodigal Son, by Jacopo Amigoni. Canvas, 2.24 m. square. (Emmanuel College, Cambridge)

B—St. Anthony of Padua and the Infant Christ, by Jacopo Amigoni. Canvas, 83.8 cm. by 68.6 cm. (National Gallery)

Plate I. The Italian Rococo at Cambridge

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G, with a Greek inscription describing the person as Giovanni Battista Giustini (or Giustiniano) Villanova, aged twenty-nine, comes close to the style of Galeotto, and is at any rate of the middle of the sixteenth century. From the Greek it is impossible to be certain of the form of the third name, or to know whether that is his surname and Villanova his place of origin.[15] The subject of the medal seems to have been shipwrecked, for the reverse records the aid of Neptune, who is rescuing a man swimming from a wreck.

With the next medal [PLATE M] we come down to the end of the sixteenth century. It represents Paolo Regio degli Orseoli,[16] and is in fine condition, save that it has choked up in casting under the bust, with the result that the signature on the truncation is all but illegible. Armand, following Zeno, read ANT. CANT. there, but on our specimen the only portion which is legible, *i.e.*, the beginning, is ·F·. The reverse, on the other hand, bears in full the signature ·ANT·CANTILENA·F·. It is rare, though not unexampled, to find a medal signed on both sides. And I am informed by Dr. Dworschak that the actual specimen seen by Zeno in the Vienna cabinet is so bad that any pretence of reading a signature ANT.CANT. under the bust must be regarded as mere fancy.

Paolo di Ferrante Regio degli Orseoli, of a Neapolitan family derived from the Venetian Orseoli, was born on June 20-21, 1541. He was bishop of Vico Equense from January 10, 1583, until his death in 1607. Cantilena's signature appears on medals of three other people: Scipione de' Monti of Corigliano (about 1585); Sertorio Quattromani of Cosenza (died 1593); and Marcantonio Colonna (died 1584); so that his activity may be dated about 1583-90, and placed in the Kingdom of Naples.[17]

The reverse type is derived from the Orseoli arms (*azure two bears rampant confronted or*).

The hitherto quite unknown medal of Daniele Centurione [PLATE L], which was bought at Christie's in July, 1921, though it is not of high artistic merit, adds two letters to the name of the medallist, who is otherwise only known from his medal of Girolamo Conestaggi, which is signed MART. SA. OP. This, on the other hand, bears the signature MART^{S} SASO·F· The medal of Conestaggi is dated MDXC, and this piece is probably of about the same time. Conestaggi belonged to a Genoese family, and was a historian of some note, a book on the Union of the Crowns of Portugal and Castile being published under his name at Genoa in 1585. The Centurioni were also a distinguished Genoese family. So that our medallist may perhaps be identified by some one more familiar with Genoese records than myself. The tree on the reverse, as the inscription " semper intacta " shows, must be meant for a bay.

[15] Fisher Sale, No. 47. Diam. 45 mm. The tract on the Case Villanova by the seventeenth century historian Giov. Benedetto Villanova (Bologna, 1686), does not mention him, as Mr. Twemlow, who has kindly examined a copy of this rare book in the Vatican Library, informs me.

[16] Thieme-Becker, vol. V, p. 256.

THE ITALIAN ROCOCO AT CAMBRIDGE

BY W. G. CONSTABLE AND C. H. S. JOHN

THE practice of disinterring forgotten painters may easily go too far; but how rich a harvest it may yield is shown by the important and deeply interesting exhibition of seventeenth and eighteenth century Italian painting brought together last summer in Florence. The pendulum is swinging from extravagant admiration of the primitives to juster appreciation of later work; and investigation of the seventeenth and eighteenth centuries especially is bringing to light work with a real, if limited, charm of its own, whose identification throws into clearer relief the artistic personalities of greater men. For this purpose England provides a wealth of material as yet unexplored, acquired when we were the chief picture buyers of the world. Cases in point are the examples here reproduced of Giovanni Battista Pittoni (1687-1767) and Jacopo Amigoni (1675-1752), Venetian painters who shared in the development of that rococo art which found its most complete expression in Tiepolo. The *Presepio* [PLATE II, C] by Pittoni serves as altarpiece in the chapel of Sidney Sussex College, Cambridge, and was acquired in 1783 through the Rev. Thomas Martyn, an ex-Fellow of the College, whose *Gentleman's Guide in his Tour through Italy*, 1787, and *The English Connoisseur*, 1766, are of some importance in the history of art criticism in England. He negotiated for its purchase through John Strange, British Resident at Venice, who thus maintained the picture-dealing tradition of his predecessors, Joseph Smith and Robert Udny. One of the chief considerations in purchasing the picture seems to have been that it was exactly the size required. The price was 20 guineas, which, as Strange in a letter to Martyn says, " is really a trifle." Popular in his day, admired by such contemporaries as Alessandro Longhi[1] and

[1] Compendio delle Vite dei pittori veneziani istorici. 1762.

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Zanetti,[2] a foundation member of the Venice Academy whom Zucchini describes as "Professor Veneziano,"[3] and mentioned by Count Tessin in his famous letter on the eighteenth-century Venetians[4] as charging high prices, his vogue had passed before his death, and he died, as Zanetti says, "unjustly abandoned by fortune." Whence the Sidney Sussex picture came and when it was painted there is no direct evidence. It is a characteristic work of the artist wherein the figures, composition, and handling closely resemble those of two *Presepios* in a private collection at Vicenza, considered by Signora Laura Pittoni[5] to be early works. One of the three may be the *Nativity* mentioned by Zanetti as an early work somewhat in the manner of the painter's uncle, Francesco Pittoni, under whom he first studied. Pittoni confined himself to religious and historical subjects, one of his best-known works being the *Miracle of the Loaves and Fishes* now in San Stefano, Venice[6]; a sketch for which belongs to R. C. A. Palmer Morewood, Esq. Based on a common heritage from the Baroque, his work and that of Piazzetta show a general resemblance in composition and use of light and shade, which has occasionally bred confusion between them. But it is with Sebastiano Ricci that Pittoni has most in common, and sometimes their work is very difficult to distinguish. For instance, several paintings in the Louvre formerly attributed to Ricci have only recently been restored to Pittoni,[7] and the boundary between them still requires accurate definition. On the other hand, characteristics which elsewhere distinguish Pittoni from Ricci have sometimes produced confusion with Tiepolo. These appear in the Cambridge picture, which shows a grace and suavity foreign to Ricci; direct, crisp handling of the drapery; warm transparent flesh painting; and clear, vivacious colour in which yellow plays an important part, ranging from dull yellow ochre to lemon yellow. If the picture be accepted as an early work, as seems reasonable, Pittoni appears as a precursor of the developed rococo who may well have influenced Tiepolo himself. This possibility is strengthened by a pen and wash drawing of a Presepio by Tiepolo, now in the Worcester (U.S.A.) Art Museum. Despite considerable differences in detail, there is a similarity in composition, treatment of light and shade, and in the figure of Joseph, which suggests that here is a reminiscence of Pittoni's picture by the younger painter.

As an early example of rococo tendencies Amigoni is a parallel case.[8] He was one of the channels through which external, especially French, influence was infused into the Venetian tradition; and was among the first in that succession of Venetian painters who passed from capital to capital, absorbing much, but also spreading Venetian influence broadcast throughout Europe. His earlier work shows the influence of Sebastiano Ricci and perhaps of Solimena, with whom he may have come into touch during a visit to Rome. He may also have visited Flanders, since Zanetti speaks of the improvement in his colour after having seen the painting of that country. From 1717 to 1725 he was in Germany, and according to Walpole was there a pupil of his fellow-countryman Antonio Bellucci. This is unlikely, as Bellucci came to England in 1716; but the resemblance between their work makes it probable that he influenced Amigoni in his choice of subjects from the more amorous episodes of classical mythology, and in the development of a more graceful fantastic treatment. Bellucci, however, with his heavier, more opaque shadows, belongs definitely to the seventeenth century. From 1729 to 1739, save for a visit to Paris in 1736, Amigoni was in England. Here he painted mural decorations, many portraits, and at a later period small easel pictures of Old Testament and mythological subjects, and of scenes of gallantry. Walpole states that Amigoni suggested that Canaletto should visit England; and about 1736 he was engaged with Wagner in a scheme for producing a series of prints from Canaletto's Venetian views. In 1747 Amigoni went to Spain as painter to Ferdinand VI., and died at Madrid in 1752. Walpole criticizes his work severely, saying that his women are "mere chalk, though he only painted from ladies who paint themselves." In fact, his portraits (of which several examples are at Wrest Park) have the cold formality of much contemporary French work; but that Walpole's judgment is not impeccable, the altarpiece at Emmanuel College, Cambridge [PLATE I, A] shows. This was given to the College in 1734 by Christopher Neville, of Lincolnshire, admitted fellow-commoner in 1728. In the Bursar's books there is an entry between Lady Day and Michaelmas, 1734, for "Carriage of the Chapel Picture from London, 1/6d.," and in the same half-year one Essex was paid £19, probably for fixing the picture in its present elaborate and dignified setting. All this suggests that the picture was painted in England, that is between 1729 and 1734; and represents

[2] Della Pittura Veneziana. 1771.
[3] Nuova Cronaca Veneta. 1784.
[4] Sirén, Dessins et Tableaux dans les collection de Suède. 1902.
[5] Dei Pittoni, Bergamo. 1907.
[6] Reproduced in Bolletino d'Arte. 1907.
[7] C.f., G. Fogolari, Bolletino d'Arte. 1907, 1911, 1913. Pittoni, Rassegna d'Arte. 1912, 1914.
[8] C.f., a comprehensive article by H. Voss, Königliche Preussische Kunstsammlungen Jahrbuch. 1918.

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B—Titus, by Rembrandt. Canvas, 76.2 cm. by 63.5 cm. (Private Collection)

C—Portrait of a Man, here identified as by Pontormo. Panel, 94 cm. by 71.1 cm. (Private collection)

Plate II. Monthly Chronicle: Old Masters Exhibition at Messrs. Agnew.

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and in the colour, red and yellow play an important part, despite some fading of the carnations. Despite his large production, little of Amigoni's work in England is known. Perhaps the publication of this authentic and characteristic example may help the restoration to him of work now passing under other names. It ha. indeed already served this purpose to therefore Amigoni's matured style, in which the breach with the seventeenth century marked by his German work is completed. Here, a composition based on the Veronese tradition is treated with a softness and elegance characteristic of the rococo. The general tonality is warm, but was probably more silvery when the picture was first painted; the shadows are thin and transparent; some extent; for in the case of the *St. Anthony and the Infant Christ* recently acquired by the National Gallery [PLATE II, B] it has enabled a a tentative attribution to Amigoni to become definite. The thin, feathery painting: the search for luminosity and atmosphere in the flesh treatment; the general character and details of the drawing (or lack of it); and the scheme of colour, all point to the two pictures being by the same hand.

[NOTE.—The preparation of these notes originated in a Seminar on eighteenth-century Venetian painting conducted at University College, London, by Professor Borenius; and owes much to the kind and ready assistence given by the Masters of Sidney Sussex and Emmanuel College.]

A MONTHLY CHRONICLE

OLD MASTERS EXHIBITION AT MESSRS. AGNEW.—It was impossible last month to say more than a very few words to commend this exhibition, then just opened, to our readers' attention. Although it is now over, perhaps it is not yet too late to speak briefly of one or two of the pictures. The exhibition was full of pictures that inevitably attracted the eye, either because of their artistic importance or because of one's former acquaintanceship with them. But the painting that more than any other presented a special problem to the mind was the *Madonna and Child*, No. 3 in the catalogue. Regarding it I have here repeated [PLATE I, A], I will not say without some preliminary hesitation, the ascription in the catalogue. I confess I am a little sorry to have to give this work to Piero. The whole effect is heavy and platitudinous, the forms lack invention, the colouring has a heavy, transparent, horny quality. We are put off, too, by the fact that nowhere in the picture is there a trace of any of those whimsicalities that we are accustomed to look for in anything by Piero. But we must never accept such things as conclusive evidence of authenticity or allow them to stand between the picture and our æsthetic judgment.

It is the name of Lorenzo di Credi that comes to one's lips as soon as one stands before it. It may well be asked why a master like Piero di Cosimo should think it worth his while to abandon himself to the task of imitating an artist like Lorenzo di Credi. To me it seems a sufficient reason that Piero thought he had found in Lorenzo a quick or easy way towards the assimilation of Leonardo da Vinci. In the drapery of this picture there is plenty of evidence that the painter had in mind certain studies for the Louvre *Madonna and St. Anne*. At all events, Piero did at one time approximate very closely to Lorenzo di Credi, as may be seen from certain drawings of his.

Mr. Berenson, in his work on the Florentine draughtsmen, rightly devotes considerable time to separating from Lorenzo's drawings a number of examples, some of which are seen to be, when approached from the right standpoint, entirely typical of Piero. Considering the apparent extent of this period of imitation, as revealed in the drawings, it is, to say the least, not surprising to find a painting also in which it is revealed.

The first glance at a picture of this sort in an exhibition containing several fascinating masterpieces may well have tempted the student to turn away from it to something more attractive. But if he returned to consider it at leisure he must have come to see its merits rather than its defects, and to realize that such a painting cannot be the work of those journeymen painters who multiplied Lorenzo di Credi's designs for market. The modelling is too masterly, the colour, with all its richness, too luminous to pass for such handiwork, and I know of no other artist who could have painted it but Piero. Even here he reveals himself as one of those who were feeling towards the new notions of plastic construction.

At the other end of the room was one of Rembrandt's great portraits [PLATE II, B]. It represents—with what an amazing translation of feeling into material!—Titus as a pale, pensive little boy, seated over his lesson books in a mood of abstraction. The picture is perfectly typical of the point in Rembrandt's development represented by the date on the canvas—1655.

We are fortunate in having had the opportunity of seeing this work in its present condition. Freed of the obscurity of dirt which for-

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merly shut it from us, what we now look on cannot be very different from what Rembrandt saw with his own eyes. It was in this case a particular service to get rid of the dirt, because the picture is significant from every point of view.

Hung near by was another fine Rembrandt, *The Orator,* in which a momentary attitude of the model is caught with unerring observation and used as a basis of a subtle and original composition. Beyond that I could see little. A thick coat of varnish compelled me to have recourse to guesswork in considering the colour scheme and the tone values.

One of the smallest and one of the most delightful things was the little Vermeer. It is very similar to the one in the Johnson collection, and there seems no reason to doubt the genuineness of either. But the colour in this one is dimmed, and the relation of the tones disturbed by a deposit of dirt. It is of the type of thin, brilliantly painted works to which the National Gallery and Louvre pictures belong.

The curiously modern *Portrait of a Man* [PLATE II, C], given in the catalogue to Andrea del Sarto, is fairly obviously the work of Pontormo. The most arresting work of the high Renaissance was Titian's *Venus and Adonis*. [PLATE II, D]. This is a very important work indeed. It is, of course, a version of the Prado composition, of which there is a copy in the National Gallery. But it is so much better both in colour and design that we have little hesitation in deciding that it is a supreme example of how Titian in the latter part of his career took up an earlier work and produced from it something far finer. We reproduce the picture on a large scale, so that students may be able to consider it together with the earlier versions, as opportunity may occur. ROGER FRY.

J. R. COZEN'S WATER COLOURS AT THE BURLINGTON FINE ARTS CLUB.—John Constable's enthusiasm for John Robert Cozens, whom he pronounced to be "all poetry," has surrounded the work of Cozens with a legendary nimbus. But nobody to-day will agree with Constable as he quaintly and rather beautifully says:—"His name was John, and he was the greatest genius that ever touched landscape." The artist can seldom be trusted as critic.

We are altogether in favour of exhibiting a too little-known artist fully. Often enthusiasts take advantage of the student's unfamiliarity with an artist to pick out a few exceptional examples and leave the rest in hiding, with the result that his whole work is presumed to be on a level with that on the walls, until the inevitable collection of scraps is exhibited later to the disappointment of everybody. A really representative collection like this discourages, both uncritical denunciation and *l'amour qui fait tourner la tête*. Until now even the closest students of early English water-colour painting have not really had any opportunity of coming into intimate touch with his actual art or of estimating his achievment as a whole. The exhibition now being held at Savile Row is for that reason important in the investigation of English eighteenth century art, even if the æsthetic impression be impaired when the work of an artist is shown with this exhaustive completeness. The seven sketch-books filled by John Robert Cozens when accompanying William Beckford during a journey to Italy in 1782-83 are certainly an important contribution to connoisseurship. The majority of these sketches are marked with the name of the locality and dated by the artist himself. These sketch-books have for years lain unnoticed at Hamilton Palace, and the rediscovery of them supplies the student with an invaluable clue to the correct dates for a whole series of the most enchanting of John Robert Cozen's landscape studies. The collection in the Writing Room throws a welcome light on the series of sketches made by Cozens during a visit to Switzerland with Richard Payne Knight in 1776.

PRINT ROOM, BRITISH MUSEUM.—A comprehensive exhibition of the drawings of Girtin has been opened in the gallery of the Print Room, together with a set of drawings by J. R. Cozens, which should not be missed by those who are studying Cozens, in the exhibition at the Burlington Fine Arts Club. The Cotman drawings of the last exhibition which we noticed in these columns when they were first exposed, are still on view in another part of the gallery. A second series of Japanese colour prints replaces the first series. The perfect arrangement of these varied works makes this one of the most delightful exhibitions imaginable. Next month we hope to deal at greater length with both of its sections. R. R. T.

LETTERS

"LEONARDO IN THE CONSULTING ROOM."

SIR,—In view of the prominence given to Dr. Freud's little book on Leonardo in the Editorial Article of the December number of the BURLINGTON MAGAZINE, I think it may be worth while to point out on what very inadequate grounds his theories are built up. I refer throughout to the 2nd German edition (*Eine Kindheitserinnerung des Leonardo da Vinci*,

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D—*Venus and Adonis*, by Titian. Canvas, 1.07 m. by 1.35 m. (Private Collection)

Plate III. Monthly Chronicle: Old Masters Exhibition at Messrs. Agnew.

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1919) from which the English translation, at which I have only been able to glance, was no doubt made.

The chief point dwelt on in the book is a note in which, to quote from the Editorial Article, Leonardo " describes how, when a child in his cradle, a vulture flew down to him from the sky and caressed him." Dr. Freud devotes pages to the Egyptian symbolism of this vulture, and any impartial reader will admit that he makes it the main basis of his argument. But Leonardo never mentions a vulture at all. He tells the story of a kite (nibio) and the Italian text is actually printed by Dr. Freud (p. 21, note 2), though none of his admirers seem to have taken the trouble to read it. When the kite has been substituted for the vulture not only does the ground of Dr. Freud's argument disappear, but the story itself seems far from impossible as an actual or exaggerated fact. Incidentally , the fantastic suggestion of Dr. Pfister (p. 54, note 1) that the blue drapery of the Virgin in the Louvre *St. Anne* is an *unbewusstes Vexierbild* of a vulture seen sideways—a suggestion to which Dr. Freud seems to have attached considerable importance, though it has apparently been omitted in the English edition—becomes as irrelevant as it is (to my mind at least) improbable.

Again, take the second point cited in the Editorial Article—" the extraordinary manner in which his mother's death is recorded only by a list of funeral expenses." Dr. Freud (p. 44) quotes (very inaccurately) an entry in Leonardo's notes relating to the funeral of " Caterina," and goes on to say that " der Dichter Mereschkowski " has been the only man who realized that Caterina was identical with Leonardo's mother. There is more *Dichtung* here than *Wahrheit*. As Mr. MacCurdy points out in his *Leonardo da Vinci* (1904, p. 1) there is nothing to suggest that this Caterina was his mother. She was apparently his housekeeper. As to the funeral expenses Dr. Freud himself notes that Mereschkowski gives them in florins and other authorities in *soldi* (an enormous difference), but he follows the novelist's figures, just as he quotes the same authority for Caterina having been in hospital. As a matter of fact the expenses are in *soldi* (Richter, Vol. II, no. 1522), so that the funeral was by no means an expensive one; and the other passage referred to (p. 45, note 1) really tells how Leonardo was struck by the queer face of a certain Giovannina at the Hospital of Santa Caterina (Richter, Vol. II, no. 1404).

As to the vulture, then, Dr. Freud has based his argument on a sheer mis-translation, whether it is his own or somebody else's, from the Italian; as to Leonardo's mother, he has based it on the unsupported guess of a popular novelist. That it is a guess he certainly admits (p. 45), but he goes on to argue about it as a fact.

" The book," to quote the Editorial Article once again, " is something of a *tour de force*. In it Freud subjects his method to the most rigorous of tests." If the tests had been a little more rigorous the book would perhaps never have been published; and as far as Leonardo is concerned I doubt if our knowledge would have suffered for the loss of it.

Yours faithfully,

ERIC MACLAGAN.

[This letter takes us quite beyond the scope of my article, in writing which I consciously avoided a detailed investigation of an intricate treatise in which only a few are interested—those few æstheticians who believe with us that a sound æsthetic must be based on a study of psychology, which of course need not include what is called psychoanalysis. My remarks were addressed to a wider circle, composed of those who might be interested as a phenomenon in the spectacle of the psychologist bringing his studies to bear on the philosophy of art. Had I been recommending art students in general to read the book—it will be remembered that I did the very reverse—I should have dealt not only with some of the shortcomings Mr. Maclagan discusses, but with others he does not mention.

I spoke only of the English edition, which differs in essential points from the 2nd German one which Mr. Maclagan chooses in its place, and which the publishers tell us was considered imperfect. Quite a number of the arguments in the above letter do not apply to the English edition. For example, Freud says in so many words that he failed, where Richter has succeeded, to discover whether *soldi* or florins were meant. He quotes Solmi's assumption that Caterina may have been a servant. Why does Mr. Maclagan say it is apparent that she was Leonardo's housekeeper? As a matter of fact there is not one word in the notebook or elsewhere to support or even to suggest such a thing. Freud, rightly or wrongly, comes to the *independent* conclusion on account of certain evidences of Leonardo's emotional life, that Caterina was indeed his mother, and is surprised and pleased that Merijkowski should have hit on the same idea. He says: " This deduction of the psychological writer of romances is not capable of proof, but it can lay claim to so many inner probabilities, it agrees so well with everything we know besides about Leonardo's emotional activity that I cannot refrain from accepting it as correct." He gives his reasons for doing so very clearly. Mr. Maclagan plainly states that Freud did not even pretend to have any data beyond " the unsupported guess of a popular novelist." Freud refers to Merijkowski on other occasions as an example of how an imaginative writer may sometimes illuminate matters that remain obscure to the merely exact investigator. We have all experienced the truth of that. " The fantastic suggestion " about the blue drapery originated not with Freud but with Pfister and a group of *kunstforscher*, though Freud seems to have had the wit to discover after going to press that even learned and honest art historians may make mistakes like other people. So the passage does not appear in the English version and does not concern us here.

Mr. Maclagan is of course right when he says the word " vulture " ought to have been " kite," and the mistranslation practically destroys a section of the book commencing " A thought now obtrudes itself which seems so remote that one is tempted to ignore it," a section dealing with the vulture as a symbol in Egyptian religious art. However, most readers must in any case have regarded that part of the book, as I certainly have always done, as an unnecessary *hors d'œuvre* to be taken with a grain of salt.

But Mr. Maclagan actually believes that the story is " far from impossible " of a bird like the kite, but preposterous of one like the vulture. As a matter of fact the kite and the small Egyptian vulture have so many common characteristics that Huxley himself proposed to unite them, for which purpose he proposed a radical taxonomic change. However, they do of course differ in many ways, but in the

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opposite sense to that assumed by Mr. Maclagan. The kite is rather larger, not smaller, than her carrion-feeding sister, is incomparably wilder and fiercer, and is notorious for her shyness of man. The story if of a vulture, is improbable enough, but if of a kite is altogether phantastic, *i.e.*, a phantasy, which is precisely the basis of Freud's argument. No kite ever performed these tender offices to the baby Leonardo. The other tale about the robin redbreasts and the babes-in-the-wood is a thousand times likelier. Why Mr. Maclagan, who displays such credulity regarding this part of the book should be so sceptical of all the other parts of it, is not for me to explain. However, we have drifted far enough from art, and I hope these animadversions will be allowed to close the correspondence.—Editor.]

GALLERY AND MUSEUM ACQUISITIONS

NATIONAL GALLERY, MILLBANK.

L. ANQUETIN. *The Absinthe Drinker.* Pastel. Presented by Francis Howard, Esq.

W. BLAKE. Portfolio of drawings and sketches. (Fragmentary). Presented by Mrs. John Richmond.

W. BLAKE.—" *Teach these Souls to Fly.*" Water-colour. Purchased.

E. DELACROIX. *Portrait of Victor Considerant.* Oil. Presented by Walter Sickert, Esq.

H. GILMAN. *The Canal Bridge.* Oil. Purchased.

A. MANCINI. *Portrait.* Oil. Presented by L. A. Harrison, Esq.

ETHEL WALKER. *Portrait of Miss Buchanan.* Oil. Purchased.

SIR D. WILKIE. Interior with Figures. Drawing. Presented by Sir Joseph Duveen.

NATIONAL PORTRAIT GALLERY.

ARTIST UNKNOWN. *Frances Howard, Countess of Essex,* afterwards Countess of Somerset. 1594(?)-1632. Implicated in the murder of Sir Thomas Overbury. Purchased.

G. BEARE. *Francis Price.* d. 1753. Architect. Presented by Martin Leggatt, Esq.

Frederic, Baron Leighton, P.R.A., 1830-1896, and *Joseph, Baron Lister, O.M., P.R.S.,* 1827-1912. Two plaster casts from busts modelled by the late Sir Thomas Brock, R.A. Presented in accordance with the sculptor's wish.

A. E. CHALON, R.A. *Collection of drawings of opera celebrities.* Purchased.

SAMUEL DRUMMOND, A.R.A. *Francis Place.* 1771-1854. Political reformer. Presented by Sir Henry A. Miers.

VICENTIUS FELIX. *John Perceval, First Earl of Egmont.* 1683-1748. Marble bust. 1707. Statesman. Helped to found the Colony of Georgia. Presented through the National Art-Collections Fund bv Eric Maclagan, Esq.

SCHOOL OF HONTHORST. *Charles I. dictating despatches to his Secretary of War, Sir Charles Edward Walker, Garter,* 1612-1677. Purchased.

BRITISH MUSEUM.

PRINTS.

C. C. BERVIC. *Le Serment,* after Fragonard. Presented by A. Greatorex, Esq. Proof.

BOLTON BROWN. (American). 38 Lithographs. Presented by the artist.

ANNE FONBONNE (?). Costumes of Strassburg, 1731 (21 plates. Presented by C. Dodgson, Esq.

J. GREENWOOD. *The Dale Road.* Original wood-engraving. Presented by the Engraver.

LAURA PIRANESI. Three Etchings. Presented by Mlle. Chariatte.

H. DEVITT WELSH. (American). Seven Etchings. Presented by the artist.

VICTORIA AND ALBERT MUSEUM.

(The items marked * are not yet on exhibition.)

ARCHITECTURE AND SCULPTURE.

The Infant Christ: relief in mother-of-pearl. GERMAN: 2nd half of the 15th century. Purchased.

The Virgin and Child: relief in mother-of-pearl. FRENCH; early 16th century. Purchased.

Charity, with *Faith* and *Hope* as children. Relief in pearwood. GERMAN: late 16th or early 17th century. Presented by Dr. W. L. Hildburgh.

CERAMICS.

" Hare's fur " bowl with painted inscriptions. CHINESE; Sung dynasty. Presented by K. K. Chow, Esq.

Porcelain jar with painting in red and green. CHINESE; Ming dynasty. Presented by Douglas Mackeurtan, Esq.

Water-pot, bluish-glazed porcelain. COREAN; 17th or 18th century. Presented by Miss J. Guldemont.

Two 15th century maiolica tiles from Escaladieu in the Pyrenees. Presented by Ivan Frossard, Esq.

Glass goblet. ENGLISH; 17th century. Presented by Francis Buckley, Esq.

Pair of small white covered vases. Early Mennecy porcelain. Presented by Miss Bretherton.

Earthenware jug made by Ralph Shaw of Burslem and dated 1766. Purchased.

Nine specimens of porcelain. Given by the Rev. Alfred Duane Pell.

ENGRAVING, ILLUSTRATION AND DESIGN.

*Drawings (15) by J. Baverstock Knight. Presented by Rev. Francis Knight, D.D.

*Chinese wall-paper: seven panels. Presented by the Ven. Archdeacon W. G. Whittingham.

*Volume containing water-colour drawings (57) by E. Hildebrandt, C. Tomkins, T. P. Wood, Samuel Read, etc. Presented by Douglas Eyre, Esq.

*Illustration to " The Raven," by D. G. Rossetti. Presented by Mrs. Moeller.

METALWORK.

A pewter spoon, the stem ending in a female bust with horned head-dress. ENGLISH; third quarter of the 15th century. Presented by H. D. Ellis, Esq.

A silver caster by Hamilton & Co., of Calcutta, about 1810. Presented by Sir William Lawrence, Bart.

An enamelled copper-gilt finial for a small shrine, SPANISH, 17th century; and a brass Sanctuary lamp, ITALIAN, 17th century. Presented by Dr. W. L. Hildburgh.

*An extensive series of ENGLISH wrought-iron door and window furniture, chiefly from Suffolk and dating from the 16th and 17th centuries.

A pair of enamelled brass stirrups from the Clephan Collection. ENGLISH; first half of the 17th century.

Brass hour-glass brackets. DUTCH; 18th century. From the Crisp collection.

Bronze wool-weight bearing the arms of the Commonwealth. From the Crisp collection.

Wrought iron padlock from Morpeth City Gaol. ENGLISH; 16th century. From the Crisp collection.

PAINTINGS.

*Miniatures by C. Jagger (1); W. Egley (2); H. Hone (1); style of G. Engleheart (1); C. F. Zincke (1). Presented by Douglas Eyre, Esq.

*Miniatures by A. Dixon (1); P. Jean (1); E. E. Kendrick (1: Lady Caroline Lamb); E. Nash (2), and W. Wood (1). Presented by Danton Guerault, Esq.

*Miniatures bv S. Cotes (1); J. H. Millington (1); and John Smart (2: 1765 and 1770).

*Water-colour drawing of Notre Dame, Paris, by F. Nash.

*3 drawings by J. Baverstock Knight. Given by the Rev. Francis Knight, D.D.

WOODWORK.

Oak Chest, the front carved with Gothic tracery; and two chest fronts carved with tracery. ENGLISH; about 1500. Presented by Mrs. Graham Rees-Mogg.

Carved oak popov head, and three fragments of screenwork, from Norfolk or Suffolk church. 15th century. Presented by F. C. Eeles, Esq.

Fragment of oak cresting from a piece of furniture. ENGLISH; about 1500.

Oak Post. ENGLISH; 16th century. Presented by F. C. Harper, Esq.

Beechwood Moulding Plane. ENGLISH; dated 1756. Presented bv Colonel Walter C. Horsley.

Two Hispano-Moresque panels. 15th century. From Toledo. And a nutmeg-grater of carved wood. GERMAN; 17th century. Presented by Dr. W. L. Hildburgh.

Leather box. GERMAN; 16th century. Presented by Miss L. F. M. Preston.

Hanging clock, painted and gilt. MALTESE; 18th century. Bequeathed bv the Rev. L. Goodenough, through the National Art-Collections Fund.

Model of a bookcase in ivory. ENGLISH; early 19th century. Presented by Lady Cory.

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Portrait. By Lucas Cranach the Younger. Panel, 60 cm. by 41.6 cm.

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EDITORIAL: *"The Times" on Forgeries*

THE *Times* has published[1] a leader under the title " A Word for Forgeries." *The Times* says (few will dispute it) that there are a great many forgeries about and that some ninety per cent of Tanagra statuettes are among the number. *The Times* says (few will believe it) that there is a man living in Rome who is credited with having an " old master " of his own make in every national gallery in Europe. There is nothing very unexpected in these statements, but the writer adds some odd opinions on the situation. He first of all secures his own moral position by pronouncing such a trade to be nefarious, but immediately goes on to talk with the greatest sympathy of the forger. He condones the practice of forging works of art because " forging a work of art is not like forging a cheque," since the buyer in the first case stakes his discernment on its genuineness, and actually tries to get it below its value, so that " the forger wins because of his victim's conceit "; because forging works of art is romantic and humorous; because " the craft needs so much skill and its wages are so precarious, that it could hardly be practised as much as it is if it had not other attractions besides that of gain," the noblest forgers probably forging for the love of it.

Now, we submit that all those arguments apply to forging in general, not only to forging works of art. We do see that there is a difference between forging a cheque and forging a picture or a sculpture. A cheque has a fixed value if genuine and no value if spurious, while a work of art has an unfixed value which is merely reduced if the piece is discovered to be spurious. If we have to argue about the morality of this practice we need not confuse the issue by bringing in the analogy to the false cheque. There are plenty of other objects whose value is merely reduced when the fraud is revealed. Sham diamonds will still make a brave show in artificial light; chemical cheese or beef extract bring satisfaction daily to the gourmet and the convalescent; bloated oranges (it is done with boiling water) are at least eatable, and a Persian cat dyed in " Dolly " blue may still be worth its milk as an amusement for the children and a terror to the mice. There is nothing necessarily dishonest in the craftsman who imitates a Rubens or a mediæval manuscript or half-a-crown. He is just a nuisance. But when he or his agent attempts to pass it off for its better, the offence is of a different order.

The arguments of *The Times* in favour of the art-forger will not do. They could be used to condone any kind of forging and most kinds of crime. No doubt but there are burglars and murderers who, like " the noblest forgers," carry on " for the love of it," and who, if their hearts were examined, would be found to despise profit. And no doubt many of them are most humorous and romantic fellows; the cinema dramatist bears witness to that. It is hard to believe that *The Times* would write in such a vein of the forgery of anything else but a work of art, of anything regarded as having what is called " real value," like carrots or pig-iron or oil. The argument would be just as unsatisfactory from our point of view and would be intolerable from that habitual to *The Times*. Let us try re-reading the article with the trifling alteration of works of art to precious stones:

> A famous resetter in Paris was quoted not long since as declaring that ninety per cent. of the diamonds sold are shams, and they are not the only stones that are counterfeited. Indeed there is said to be a fabricator now living in Rome who boasts that every Royal collection in Europe contains an example of his handiwork. His trade is nefarious, of course, but he must get some ironic satisfaction from it; and forging a diamond is not like forging a cheque. No one is on his guard about the signature of a cheque; but the buyer of a diamond which professes to be genuine must always contemplate the possibility that it is not, and when he buys it he stakes his own discernment on its genuineness. Often, too, he buys it because he thinks he is getting it below its value; it is a game of wits between him and the forger, and the forger wins because of his victim's conceit. In fact, there would be few forgers if there were not many people who think they know more about precious stones than they do know. The forger pits his skill against their knowledge or ignorance; and often he wins. He is not an honest man, but there is a kind of romance about his dishonesty, as well as a kind of humour; and often no doubt he takes a pride in his skill. Indeed the craft needs so much skill, and its wages are so precarious, that it could hardly be practised as much as it is if it had not other attractions besides that of gain. The noblest forgers probably forge for the love of it. . . .

To come to what really takes place in the case of spurious works of art, the forger seldom, as we believe, deceives the buyer of his wares. He sells them for what they are to a smart dealer, and the price is fixed, like that of other goods, according to the demand the dealer finds or can create for them. The forger is perfectly aware that the next transaction will be the dealer's disposing of them, no doubt in a most romantic and humorous way, but in any case at many times their actual value, to a trusting member of the public who may or may not, according to circumstances, deserve all he gets or fails to get. Nor is there any sense in scoffing, as a matter of course, at the victim. It is a perfectly legitimate thing from every point of view for a cultivated person to wish to acquire an example of say a great painter's work which as yet he has not studied with sufficient closeness to appraise properly. His desire to do so may be the very reason for his desire to live

[1] *The Times*, 3rd Jan., 1923.

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with it. And he has a perfect right to expect that a reputable dealer who knows how to describe the goods he has in stock will not tell him a lie. An ignorant dealer, even where exact knowledge is so rare, he may have a right to despise, a cheat he certainly has a right to condemn and, if he can, to punish. The collector has been led to depend on the integrity of certain houses, while in other houses the understanding is that he has to keep his eyes open and take his chance of a lucky or an unlucky purchase. The scale of charges is based on that understanding, the client paying for knowledge as in other professions. In both cases the business may be, and often is, perfectly straightforward. But a dealer of the second class has no moral right to pose as a member of the first. If he does so he pockets money that he has not earned, and ultimately destroys the collector's confidence not only in himself but in his honest brethren.

The Times goes on to say that the surest way to safeguard yourself against fakes is to trust your taste. Well, that depends on your taste. How many earnest souls have come to grief along the course of that lonely road! Have you not, reader, watched those mournful processions of great masters newly discharged from their tumbril awaiting one by one the dread shock of the fatal hammer? Just as thousands of artists who cannot paint or carve insist all their lives on doing so, so there are thousands of collectors without taste who yet will collect. Those who fail may proceed with as much passion as those who succeed, but it is of no use; they go on for ever accumulating the trash and missing the masterpieces. Taste is a rare thing to find and a hard thing to manage, for man has invented no hydrometer to estimate pure art like pure milk. It is difficult enough for one to be sure of what he likes for the moment, but another business to be sure that he will like it permanently. Some of the soundest judges take weeks to make up their minds, and we all know how seldom a collector finds it possible, or desirable, to form anything like a collection without discussion and consultation with others. Perhaps even at its highest, æsthetic activity depends more on social impulses, however restricted the æsthetically conscious circle, than has hitherto been admitted.

However, though the sense of taste is admittedly the first and the last test of quality, collectors may and do acquire works of art on other bases: for instance, as rarities or as historical or biographical documents. They will never acquire the best art in that way alone, but the method is for all that an interesting and useful one.

It is mainly in this sphere that scholarship exerts its profoundest influence. It is sufficiently strange to find *The Times* dipping its white fingers in the heresy that taste alone matters, but it is both strange and alarming to find it laying down as a corollary that scholarship does not matter. "There is no need for the private collector to do penance like the Metropolitan Museum and tell the bitter truth on a label about his purchases either to himself or anyone else." The connoisseur, having evaded the dealer's deception, must proceed to deceive himself. One marvels that England's greatest newspaper does not see that if English connoisseurs did that, we should have to put the shutters up on our National Galleries and British Museum and float a company for the promotion of "The Victoria and Albert Cinema Palace." The prospect of abolishing the art-scholarship for which these public institutions stand is accepted by *The Times* with more than satisfaction, with glee: "The buyer believes that he has deceived the seller, and the seller knows that he has deceived the buyer. Both are pleased and there is no need for anyone else to preach a sermon about it."

Certainly it is in this sphere also that the very playable game between the faker and the expert reaches its height; and it is for the sake of the sport, not for the sake of morality, that the faker, as apart from the dishonest tradesman, is proclaimed a criminal; for there is nothing so exciting to detect as crime. The finer the medium and the better the style of the original, the less chance there is for the imitator. At the other end of the scale we discover objects that can hardly be called artistic at all, and the original and its counterfeit pretty well coincide. Here we arrive at the world of inferior sideboards, misshapen glass, impossibly decorated china tea-sets, and all the fustian and claptrap of journeymanhood.

He who attempted to classify counterfaisance would have to allow a special place for certain exceptional examples. There are imitations that are as good as, sometimes even better than, the originals. The most important and curious example of all is modern architecture, the great bulk of which is done by artists who know and can imitate the styles of all the periods of the past, but seem to have no power of creating anything of their own. But that is another subject.

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A PORTRAIT BY LUCAS CRANACH THE YOUNGER

BY CAMPBELL DODGSON

THE portrait reproduced on the frontispiece (panel, measuring 23⅝ by 16⅝ inches) is unsigned but recognisable at the first glance as a painting by one of the Cranachs. The costume, which I should hardly suppose to be later than about 1535-40 A.D., suggests the hand of the elder Cranach, but the smoothness of the features, the schematic treatment of the mouth, the simplicity of presentation, and absence of any tendency to distortion or caricature, are unlike what we find in most of the portraits by the father, and the attribution to the son, Lucas Cranach the younger, under whose name the picture goes, is probably correct. In that case it must be an early and good work of this artist, who was born in 1515.

The colour is delightfully warm and harmonious. I am not quite sure that the blue background (rather light blue, slightly greenish) is original—if it is not, it may possibly conceal the serpent and ring which one would expect to find on any picture so good as this that went out from the Cranach workshop—but the colour is, at any rate, a pleasing complement to the black and brown, of velvet and fur, which with the white of the linen are the prevailing colours of the costume. The narrow girdle, the stomacher, the collar and the net, embroidered like the collar with small pearls, in which the hair is confined, are all of the same orange-brown, heightened with the yellowish colour that does duty, as also on the large double chain, for gold. The flesh colour is warm and pleasant; the hands are noticeably paler than the face. The initials A B O N, which appear in black upon the stomacher, may afford a clue to the name of the sitter, but they may equally well, like similar letters on many other German pictures of this period, be the first letters of the four words of a motto. Without any clue afforded by the history or provenance of the picture it is impossible to hazard any conjecture about their interpretation.

The unaffected simplicity of the portrait and the beautiful treatment of the costume, especially the fur, combine with the mellowness and good preservation of the paint to make it a very attractive picture.

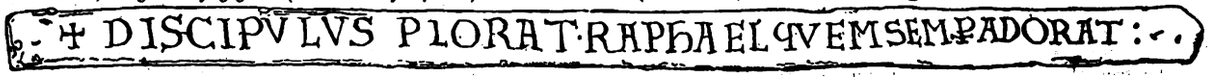
FLOTSAM OF LATER ANGLO-SAXON ART—I

BY H. P. MITCHELL

THE portable altar shown in PLATE I consists of an oblong slab of red porphyry framed in silver. This border of silver is engraved with figure-subjects, in which the draperies are gilded but the flesh of the figures is left plain. The edge bears inscriptions in *niello*, referring to the subjects on the border. The back is of oak, with silver corner pieces and a small silver quatrefoil in the middle. It forms part of the group of mediaeval goldsmith's work in the Cluny Museum, Paris,[1] where it is labelled "Art Allemand XIIe siècle."

The subjects on the border are as follows. At the top:—the Crucifix between the ox of St. Luke and the eagle of St. John. At the bottom:—the Agnus Dei between the angel of St. Matthew and the lion of St. Mark. At the sides:—above, the Virgin and St. John; below, two archangels, Gabriel holding a disk marked with a cross, Raphael holding up his hands in adoration. [Reproduced actual size on PLATE I.] It will be seen that the whole forms one composition, the Crucifixion with attendant figures and symbols.

The inscriptions on the edge are shown here (reduced) from drawings:—



[1] Acquired at the sale of the Stein Collection. Sale Catalogue, Paris, 10th May, 1886, lot 192 (with illustration). Dimensions, 10.3 in. by 5.5 in. (26.2 cm. by 14 cm.)

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Sinister side, ✠ DISCIPVLVS PLORAT RAPHAEL QVEM SEMP*er* ADORAT: Dexter side, H̃IC [GE]NITRIX MERET GABRIEL CVI SES*e* ADHERET. Top, INGEMIT HIC LV . . . PRO REGE . . . ET ORA. At the bottom only fragments remain with a mere trace of a few letters.[2]

From the illustrations on PLATE I it will be seen that both in character and method the drawing of the figures is very distinctive. The expressive attitudes, the wisp of hair protruding over the foreheads, the bunchy veil on Mary's head, the diagonal festoon of drapery across the legs and the fluttering of the robes at the feet of two of the figures, the use of an uneven line—all of these peculiarities combine to form a highly characteristic style of drawing.[3] This manner of drawing is of special interest since it serves to indicate the real origin of the work.

It is enough to compare with these figures two pages [PLATE II] from the Register of Newminster, Winchester (later known as Hyde Abbey), to recognize the same highly characteristic style of drawing. The manuscript[4] is of a date between 1016 and 1020, and offers some of the most beautiful examples of Anglo-Saxon art. The subjects shown are St. Peter admitting the blest to heaven, and contending with the devil for a soul, and St. Michael locking the damned into hell.

Here is seen the same delicate, nervous, highly-mannered kind of figure-drawing found in the engravings on silver just described. In the work on silver there is a certain loss of freedom as compared with the easier method of drawing with the pen on vellum, but the essential identity of manner is unmistakeable. (Compare, for example, the figures of St. John and Raphael on PLATE I with the angel leading the blest on PLATE II; the treatment is substantially identical in reverse directions.) This very charming and peculiar style of figure-drawing is so distinctive of its place of origin and period that, on the evidence of style afforded by the comparison, the portable altar may fairly be claimed as Winchester work of the first quarter of the eleventh century.

This conclusion is corroborated by the character of the lettering of the inscriptions, to which parallels are to be found in Winchester books of similar date.[5]

As an example of Anglo-Saxon work the altar becomes a thing of peculiar interest, because although we have abundant literary evidence of the skill of Anglo-Saxon goldsmiths of the Christian period, their works preserved to us, owing to their material being the very substance of money, are all too rare. Anglo-Saxon goldsmiths' work of the heathen period, thanks to the pagan practice of burying personal possessions with the dead, is comparatively well-known. The brooches and buckles from Anglo-Saxon graves, decorated with garnet inlay and exquisite gold filigree, are often more beautiful and of finer workmanship than continental examples of similar date. Round these and the other objects in silver and bronze found with them a literature has gathered, largely in the publications of archæological societies, and they form the subject of a comprehensive study by Professor Baldwin Brown in his important work "The Arts in Early England," vols. iii, iv. "In the casting and chasing of small objects in bronze, in fine gold work, and especially in the exact cutting and setting of semi-precious stones, the Anglo-Saxon craftsman rivalled the best of his continental contemporaries and is practically the equal of the average practician in the greater ages of the industrial arts."[6] Such is his verdict on the pagan work of the sixth and first half of the seventh century.[7]

But with few exceptions no such practice of burial has helped to preserve the products of Anglo-Saxon art of the Christian period, and so complete has been the destruction that it has almost been assumed that there was not much to preserve. The notion has been fostered by the popular belief that the people of this country were rude barbarians, who knew nothing of the arts until they were conquered by the Normans. The fact appears to be that, on the contrary, pre-Conquest England was remarkably rich in gold-

[2] The artist has somehow omitted the first word of the second inscription, noted by me when I examined it in 1921. I have to thank M. F. de Montremy, Conservateur-adjoint of the Cluny Museum, for his kindness in permitting these drawings to be made, and in obtaining photographs of the object for me.

[3] The feet of the four principal figures, resting on clouds, are hardly visible in the photographs, owing to reflection. These feet and clouds are engraved in a firm and even line quite unlike the broken line used for the draperies, and appear to be nielloed. In the illustrations these parts and the hands have been drawn in with the pen sufficiently to show their positions.

[4] British Museum, Stowe MS. 944. See J. A. Herbert, *Schools of Illumination*, I, pl. 13, from which, by kind permission of the Trustees of the British Museum, our illustration is reproduced. Also reproduced, with two other pages from the MS., in Palæographical Society, *Facsimiles*, 2nd Series, pl. 16, 17. Two drawings from another MS. of the same monastery will be found in Herbert, as before, pl. 12, fig. b, c; one of them also in Pal. Soc. *Facsimiles*, 1st Series, pl. 60.

[5] Mr. J. A. Herbert, Deputy-keeper of Manuscripts at the British Museum, who has kindly examined the inscriptions as reproduced, expresses the opinion that the character of the lettering is consistent with an Anglo-Saxon origin of the early part of the eleventh century. He states that all the forms, unless perhaps the E and G with curling ends which appear as occasional variants, are found in such MSS. as the Grimbald Gospels (Newminster work, early XI cent., Brit. Mus. Add. MS. 34890), or the earlier Psalter (?Winchester, late X cent., Harl MS. 2904). [For a curly G see the name Ælgarvs on Plate II. Plain round Es and Gs are common in Anglo-Saxon MSS.]

[6] Baldwin Brown, *The Arts in Early England*, V, p. 309.

[7] It has been well remarked of England at this period that "the centre of Teutonic culture was shifted there from North Germany." Joan Evans, *English Jewellery*, 1921, p. 10.

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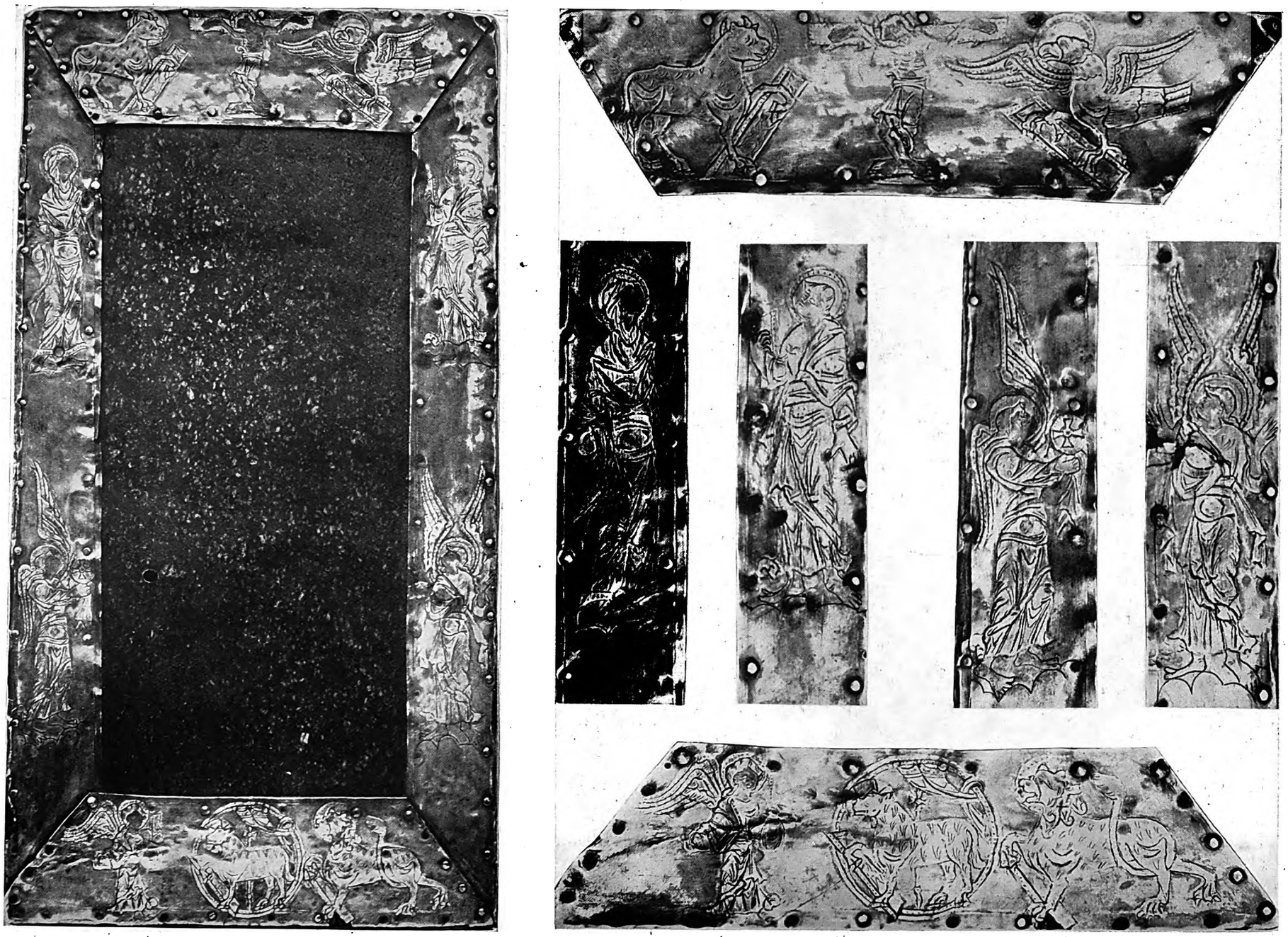

Portable altar, porphyry mounted in silver. Anglo-Saxon (Winchester) first quarter of 11th century. General view about two-thirds, with details full size. (Cluny Museum, Paris)

Plate I. Flotsam of Later Anglo-Saxon Art—I

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smith's work, and it is only the destruction of the objects which has created a false impression of scarcity. But if the concrete evidence has perished, ample literary evidence remains from which the facts can be established, especially in regard to monastic possessions.

If we take the single monastery of Ely and cull from the record preserved in the *Liber Eliensis* the tale of its gifts in gold and silver from the date of its re-foundation by King Edgar in 970 until the Conquest, we may form some sort of picture of the treasure of a great religious house of the period in England. The first abbot Brithnoth (d. 981), who had been prior of Winchester under Bishop Æthelwold, enriched the altar of the abbey-church at Ely with figures of the four saintly virgins whose remains were preserved there, in silver adorned with gold and precious stones, two on either side of the altar. The king presented, besides vestments and his own purple robe embroidered with gold, relics from his own chapel, a gold crucifix which Bishop Æthelwold (d. 984) had given in part purchase of the Isle of Ely, and a richly decorated book of the gospels. The prior Leo gave a silver cross with the figure of Christ ingeniously contrived to hold relics.[8] The next abbot, Elsin (d. 1019) provided a shrine decorated with gold and precious stones for the relics of St. Wendreda; and among the gifts to the church in his time were a life-size image of the Virgin and Child in gold and silver, seated on a throne above the altar of the Virgin,[9] from Leofwin the son of Adulf; a chest of relics and two crosses of silver and gold set with jewels, from the lady Elfwara; 30 mancuses of gold (the mancus = nearly one-seventh of an ounce troy), 20 pounds of silver, two gold crosses, two pieces of a robe richly embroidered with gold and jewels, from Ealdorman Brithnoth; an episcopal cross, a tower (ciborium) of silver and gold of 20 pounds value, a chalice and paten of 10 pounds, a censer of 5 pounds, 40 mancuses of gold, with a cope and a pall, from Athelstan, bishop of Elmham.[10] Under Leofsin, the fifth abbot (d. 1044), the monastery was further enriched with ornaments, vestments, and vessels of gold and silver; and Emma, queen of King Cnut, made gifts of silk hangings worked with gold and set with jewels, and an altar-frontal of green (silk?) adorned with plates or threads of gold and a linen border with gold fringe.[11] Under Wilfric, sixth abbot, in the time of Edward the Confessor, Osmund, a Swedish bishop who had made his abode at Ely, gave all his episcopal ornaments to the abbey; and Stigand, archbishop of Canterbury, made a large present of gold and silver plate for the service of the altar, and various ornaments, including a great crucifix overlaid with silver, on which the figure of Christ was of life-size, and the figures of Mary and John were in bronze, besides vestments esteemed the most costly in the kingdom.[12]

When in 1074 the monks of Ely had to buy off the vengeance of William the Conqueror, we shall hardly be surprised to read that the treasures of gold and silver they sacrificed to raise the sum of a thousand marks included crosses, altars, shrines, book-covers, chalices, patens, bowls, buckets, chalice-pipes, cups, and dishes or salvers (*scutellas*), as well as the figures of the Virgin and Child, and of the four virgins given by Abbot Brithnoth.[13]

The record of Ely may be unusually complete, but there is no reason to doubt that the other religious houses in England of the first rank were endowed with treasures of much the same kind. Thus Bishop Æthelwold gave to the monastery of Peterborough a book of the gospels and three crosses all ornamented with silver, two silver and two gilt candlesticks, a silver censer, a bronze and a silver water-vat (holy-water bucket), two silver bells, four silver chalices, four patens, a silver pipe (chalice-pipe), six chasubles (and a large number of other vestments and hangings duly specified), ten hanging bells, seven hand bells, six horns (four of them ornamented), eight silver cups, two gilded (gold embroidered?) altar cloths, and a long list of books.[14] If we add a smaller estimate for the houses of lesser rank, and then consider the possessions of non-monastic churches[15] and the personal belongings of the king[16] and the

[8] *Liber Eliensis*, quoted by J. Bentham, *History and Antiquities of the . . . church of Ely*, 1771, pp. 78, 79.

[9] We are of course to understand this, like the four figures of virgins, as covered with precious metal on a foundation of wood.

[10] *Ibid.* pp. 81, 83, 84, 87.

[11] *Ibid.* pp. 93, 95.

[12] *Ibid.* pp. 99, 100.

[13] *Acta S. Etheldredæ*, in *Acta Sanctorum*, quoted by Texier, *Dictionnaire d'Orfévrerie etc.*, 1856, *s.v.* Ely. (The spoils were returned to the church on the appointment of William's nominee Theodwin as abbot. Bentham, p. 105.

[14] *Liber Niger* of Peterborough, quoted and translated by Albert Way in *Archæological Journal*, XX, pp. 365-6.

[15] The inventory of the church of Sherburn-in-Elmet, Yorkshire, *circa* 10th century, includes a chalice and paten, 2 roods (crucifixes), 4 hand-bells, 6 hanging bells, and various books, vestments, and hangings. The books include 2 gospel-books (perhaps decorated with goldsmiths' work). Surtees Society, *Publications*, XXXV, 1859, p. 142.

[16] King Edred (947-955) had made for the Old Minster at Winchester (*i.e.*, St. Swithun's) a great gold cross, and a golden altar. By his will he bequeathed to the same house, as the place of his burial, two gold crosses with golden figures and two swords with gold hilts, and 400 pounds; and in various bequests to churchmen and religious houses 3,000 pounds, and 5,000 shillings, and 387 mancuses of gold; and to the poor, 1,800 pounds; and to his warriors and retainers 10,150 mancuses of gold. (*Liber Monasterii de Hyda*, ed. E. Edwards [Rolls Series], 1866, pp. 151, 158-161).

It is to be remembered that the pound, whether in coin, plate, or bullion, was twelve ounces of silver, *i.e.*, the weight of 240 silver pennies, at 20 to the ounce. The mancus was either a coin or a weight of about 65 grains of gold, or nearly one-seventh of an ounce, and was equal in value to 30 silver pennies, *i.e.*, an ounce and a half of silver.

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nobles[17] we may arrive at some notion of the wealth of the country in the precious metals, and of the activity of Anglo-Saxon goldsmiths. Moreover, we are to remember that the wealth at the date of these records had already suffered the ravages of the Danes, whose successive pillagings in earlier days had swept one district after another of valuables, including the earlier foundation at Ely itself, where in 870 they stripped the monastery of its possesions and destroyed the buildings with fire.

The truth of the matter is established by the evidence of an eye-witness, William of Poitiers, the Conqueror's chaplain, in his account of the plunder of England at the Norman Conquest. Freeman, following this authority, gives a vivid picture of what happened. "Words, we are told, would fail to describe the wealth, in gold and silver and precious objects of all kinds, which King William sent as his thank-offering to Pope Alexander . . . The churches of all lands whence soldiers had flocked to his standard, or where prayers had been put up for his success, were enriched with the holy spoils of conquered England. The gifts which William bestowed on the smallest monastery were gifts which a metropolitan church would not have despised. Golden crosses studded with jewels, precious vestments, chalices of gold, even ingots of the same costly metal, were scattered at William's bidding through the churches of France, Aquitaine, Burgundy, and Auvergne. But precious above all were the gifts which his own Normandy received."[18] On his return to Normandy, "The gifts of William to his own house (i.e. St. Stephen's at Caen) were splendid. To all the churches which he visited he gave costly vestments and ingots of gold . . . the choicest wealth of England was poured forth before the altar of the protomartyr. Men gazed with wonder upon the rich spoils of the conquered island . . . The gifts of William were such that natives of the lands where wealth and luxury most abounded, men used to the splendours of Byzantine Cæsars and Saracen Caliphs, might have found delight in beholding them."[19] At William's Easter Feast at Fécamp "the wealth of England again dazzled all eyes . . . . as at every other stage of William's Norman progress. The robes of state of the King and his chief nobles, rich with the embroidery of gold wrought by English hands, made all that France and Normandy had beheld of the same kind seem mean by comparison. At William's Paschal feast the whole company . . . drank out of the spoils of England, cups of gold and silver, in number and goodliness such as no man had seen before, cups too made of the horns of the wild bull of the English woods, and tipped at either end with the same costly metals."[20] Even admitting that the Archdeacon of Lisieux was bent on glorifying his master's conquest, it is clear that what he saw had deeply stirred his wonder. He expressly states that England was far richer than France in silver and gold.[21]

It is not surprising if eight and a half centuries of chance and change should have reduced to insignificance the remnant of pre-Norman work left after the pillage of the Conquest. Yet even so there are still isolated pieces scattered here and there, enough to show that the works referred to by the chronicler were not barbaric things of merely material value, but productions of high artistic quality. It is greatly to be hoped that these remains will be brought together into view in the succeeding volumes of Professor Baldwin Brown's work. Some few have already found a place there, but not until the tale is complete shall we be able to judge what is really left to us.

Meanwhile it may be worth while to recall a few of the evidences of Anglo-Saxon craftsmanship of the Christian period. These include in goldsmiths' work the cross from St. Cuthbert's tomb and the Wilton pendant, both of the seventh century, and both examples of garnet inlay on gold, preserving the tradition of pagan times[22]; the seventh century necklace from Desborough, Northamptonshire, in the British Museum, jewelled and hung with a cross; the Alfred jewel, the beautiful Dowgate Hill brooch, and the Minster Lovel jewel, examples of 9th and 10th century cloisonné enamelling and gold

[17] Ealdorman Ethelmer, *c.* 970-982, by his will bequeathed to Newminster, Winchester, where he was to be buried, 100 mancuses of gold, 10 pounds of pennies (*i.e.* silver), and "my shrine," etc.; and to the Old Minster, Winchester, 100 mancuses of gold, and 10 pounds of pennies; and to various other religious houses and guilds a total of 31 pounds: and to the king as heriots, 4 torques of 300 mancuses of gold, etc.; and to his children 300 mancuses of gold, etc. (*Ibid.*, pp. 363-5.)

Beorhtric, a wealthy noble in Kent, *c.* 962, bequeathed to the king a collar worth 80 mancuses of gold a sword of equal value, etc., and to the queen a ring worth 30 mancuses of gold, etc. (Kemble, *Saxons in England*, I, p. 181. The original is given in the same author's *Codex Diplomaticus Aevi Saxonici*, 492, where a number of other Anglo-Saxon wills are printed).

The picture of the Temptation of Christ in an Anglo-Saxon MS. of the 11th century (Brit. Mus., Cotton MS., Tiberius, C, VI) serves to illustrate these wills. The gifts offered by Satan include a gold-hilted sword with decorated baldrick, gold torques of different sizes, a gold cup and bowl, a gold-mounted drinking-horn, and what may be intended for an imperial crown with jewelled gold border surmounted by silver panels (?).

The great cross given by King Cnut to Newminster, Winchester, is depicted in the Stowe MS., which furnishes the subjects on Plate II, and may give some idea of the one given by King Edred to the rival Old Minster.

[18] Freeman, *History of the Norman Conquest*, 1871, IV, pp. 61, 62.

[19] *Ibid.* pp. 84-86. As Freeman justly remarks, "This whole picture is a striking witness . . . to the early development of the ornamental arts in England and in the kindred lands."

[20] *Ibid.* p. 92.

[21] *Ibid.* p. 80.

[22] Baldwin Brown, IV, pl. CXL.

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filigree; the nielloed gold rings of King Ethelwulf (d. 858), Queen Ethelswith (d. 888), and Alhstan, bishop of Sherborne (817-867); and many other existing specimens of Christian Anglo-Saxon jewellery.[23]

In work in silver we have another relic from the grave of St. Cuthbert (d. 687), of special interest in regard to the object illustrated here, his silver-covered portable altar[24]; the Ormside bowl, found in Westmoreland, seventh century work in silver and copper of quite remarkable beauty[25]; the silver chalice and ornaments of the latter part of the ninth century from Trewhiddle, Cornwall, now in the British Museum[26]; the silver bowl from Halton Moor, also in the British Museum, admirably decorated with animals and foliage, found with coins of Cnut (1016-1035)[27]; and another decorated with foliage enriched with gilding and niello, of the ninth or tenth century, in the same national collection.[28]

In regard to coinage, a great variety of types exists; " in the matter of design the coin artists (of the seventh and eighth centuries) seem simply to overflow with ideas, and they give rein to their fancy in copious and novel devices, often of a most quaint and spirited kind."[29] Again under Edward the Elder (900-924), the art blossoms with delightful vitality in a whole " interesting and variegated array of new devices " and the king's bust " is frequently engraved with great skill and beauty."[30]

In bronze work we have the bowls for suspension, ranging in date from the seventh to the ninth century, rather pagan than Christian in character, the earlier examples decorated with enamelled medallions preserving the divergent spiral ornament of Celtic art[31], (a motive brought back to England by the Anglo-Irish art of Lindisfarne); and a censer-pinnacle from Pershore, with an Anglo-Saxon inscription of the 10th or 11th century.[32]

In ornamental book-binding in leather the admirable cover of the little volume of St. John's gospel taken from the grave of St. Cuthbert, when it was opened in 1104, provides the earliest example of such work in Europe, the best opinion now regarding it as of the date of the manuscript it encloses (seventh century).[33]

Embroidery, an art in which Anglo-Saxon women especially excelled, distinguished by a lavish use of gold, is again illustrated by the objects from St. Cuthbert's grave, preserved at Durham Cathedral. The stole and maniple, truly amazing examples of a skill in needlecraft unrivalled anywhere or at any time, bear inscriptions with the names of Ælflaed (died before 916), queen of Edward the Elder, and of Frithestan, bishop of Winchester (909-931), amidst their beautiful designs of figures and flowerwork.[34]

In addition to such existing examples of work there are innumerable literary evidences waiting to be collected, like those already cited, not only from Anglo-Saxon writers, but also from foreign witnesses. When this is done we shall see, authenticated from the original authorities, the record of works of art in gold, silver, and embroidery given to the Pope by King Ethelwulf on his visit to Rome in 855[35]; Asser's statement that King Alfred devoted a sixth part of his revenue to his artificers of many nations, and his praise of the works in gold and silver made by his orders[36]; the proofs of the craftsmanship

[23] For these see H. Clifford Smith, *Jewellery*, 1908, chap. IX; and Joan Evans, *English Jewellery*, 1921, chap. I.

[24] Baldwin Brown, V, pl. XLII. He hesitates to admit it as Anglo-Saxon work (*ibid.* p. 401), but his final verdict is not yet given. The resemblances of its decorative motives to those of the book found with it, referred to below, seem sufficient confirmation of its native origin. A wooden portable altar fastened wth silver nails was also found in the grave of St. Acca (d. 740), at Hexham. (Simeon of Durham, in Petrie, *Monumenta Historica Britannica*, I, 659.)

[25] Baldwin Brown devotes 10 pages of text and 3 plates to it, vol. V, chap. XIII. When the striking resemblances of its decoration to that of the Ruthwell and Bewcastle crosses on the one hand, and of St. Cuthbert's portable altar and book-cover on the other, are impartially considered in conjunction with the place of its discovery, his pronouncement for a Continental origin is not easy to understand. It is also illustrated and described in Sir C. J. Jackson's *History of English Plate*, II, pp. 633-5.

[26] R. A. Smith in *Proc. Soc. Ant.*, 2nd Series, XX, 47.

[27] *Archæologia*, XVIII, 199.

[28] O. M. Dalton in *Archæologia*, LXI, 357.

[29] Baldwin Brown, V, 310.

[30] Oman, *England before the Norman Conquest*, 3rd ed., 1913, p. 511. For illustrations see British Museum Catalogue of Anglo-Saxon Coins, 1887-93.

[31] Baldwin Brown, IV, pl. CXIX, CXX; J. Romilly Allen in *Archæologia*, LVI, 39; R. A. Smith in *Proc. Soc. Ant.*, 2 S., xxi, 74, xxii, 66. They have often been found in Norway with scales and weights, and one in Ireland with a mass of wool. Were they perhaps scale-pans for weighing wool?

[32] C. R. Peers in *Proc. Soc. Ant.*, 2 S., xxi, 52.

[33] W. H. J. Weale, Bookbindings and Rubbings of Bindings in the National Art Library, I, 1898, p. xxii. The front cover is illustrated in S. T. Prideaux, *An Historical Sketch of Bookbinding*, 1893, frontispiece. There has been considerable reluctance to admit its early date, but the evidence of the designs in its decoration, relating it to the portable altar found with it, to the Ormside bowl, the Northumbrian crosses of Ruthwell and Bewcastle, and to contemporary manuscripts, seems conclusive. The incised design on the back cover, in a stepped pattern characteristic of the Anglo-Irish MSS. of the Northumbrian school, is especially significant as evidence of date. The book is preserved at Stonyhurst College.

[34] G. Baldwin Brown and Mrs. A. Christie in BURLINGTON MAGAZINE, XXIII, p. 3, 67, 115, with col. pl. The subject of Anglo-Saxon needlework is sketched by F. and H. Marshall, *Old English Embroidery*, 1894, chap. II, and by A. F. Kendrick, *English Embroidery*, 1905, chap. II, in both, unfortunately, without documentation.

[35] Ethelwulf's gifts included a gold crown weighing 4 pounds, 2 gold basins, a gold-mounted sword, 2 small gold images, 4 " Saxon " dishes (lamps) of silver-gilt, palls and dresses of silk with gold clasps, and hangings. The list is given (from Anastasius Bibliothecarius) in Sharon Turner's *History of the Anglo-Saxons*, 3rd ed., 1820 (III, p. 63), a work now somewhat out of date, but which contains a valuable citation of authorities in regard to works of decorative art and the practice of the arts (Vol. III, bk. VII, chaps. V, VI, and XI).

[36] Asser in Petrie, *Monumenta Historica Britannica*, I, 492, 495. Where Asser exclaims " Quid loquar . . . de aedi-

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of St. Dunstan, the goldsmith-bishop of the tenth century[37]; the evidence of Aldhelm, bishop of Sherborne (d. 709) to the character of English needlework and weaving[38]; the jewelling of garments, saddles, and bridles[39]; the account of Æthelflaed's tapestry woven with the deeds of her husband the hero of Maldon (991), given by her to Ely Minster, and a hundred and twenty years later reckoned as one of its chief treasures[40]; the evidence of Domesday Book that Godric the sheriff (who fell at Hastings) thought an estate of land not too high a fee for the lady who taught his daughter to embroider in gold[41]; the testimony of William of Poitiers, a hostile witness, to the cultivation of needlework and other arts among the Anglo-Saxons, so that the most skilful of the Germans in such arts were wont to settle among them.[42] We shall see too how Anglo-Saxon craftsmen were employed at Rome in the eighth and ninth centuries in making *gabatae,* lamps of copper or silver suspended by chains and decorated with jewels and inlay[43]; we may learn how far the Schola Saxonum, the Anglo-Saxon community founded at Rome in the eighth century, was concerned with craftsmanship[44]; and we shall read Thangmar's statement in his contemporary life of St. Bernward of the inspiration the great craftsman-bishop of the Ottonian court received from Irish and other oversea (Anglo-Saxon) sources.[45]

Finally, when we recall the activity of Alcuin in the service of Charlemagne, and the work of Anglo-Saxon and Irish missionaries in Friesland, Germany, Switzerland, and Italy, from the sixth to the eighth century, it is easy to understand that the earlier products of the monastic workshops in these countries strongly reflect their teachers' influence, where they are not actually the work of their hands. The most familiar manifestation of this influence is found in the decoration of manuscripts, but it is by no means confined to such works. The matter has been well expressed by Emile Molinier [46] and Dom H. Leclercq[47]; supported by the testimony of German archæologists to Anglo-Saxon or Irish influence or participation in such goldsmiths' works as duke Tassilo's chalice of the eighth century at Kremsmünster, and the celebrated enamelled book-cover of Lindau.[48] Acknowledgment is now made by German authorities of Anglo-Saxon influence also in North German goldsmith's work of the eleventh century, as noted above in the case of Bishop Bernward.[49]

Until these evidences are systematically brought together and studied Mr. Dalton's sketch of the relation of early English and Irish arts with those of the Continent[50] may well serve to stimulate interest in the subject.

In a second article some pieces of work in another material will be considered.

ficiis aureis et argenteis incomparabiliter illo edocente fabricatis" (p. 492) perhaps *aedificiis* is a misreading for *artificiis* (works of art), as is confirmed by another passage where the same word occurs (p. 495). The æstels (reading pointers) which Alfred sent to every bishop of his kingdom were each worth fifty mancuses, nearly 7 ounces of gold. (J. Earle, The Alfred Jewel, 1901, p. 33, 34).

[37] King Edgar (959-975) enacted "that every priest, to increase knowledge, diligently learn some handicraft." Quoted by Sharon Turner, *op. cit.,* III, pp. 129, 534.

[38] *Ibid.* pp. 57, 130-1.

[39] *Ibid.* p. 63.

[40] Freeman, as before, I, p. 276.

[41] Quoted by Freeman, IV, 35.

[42] *Anglicæ nationis feminæ multum acu et auri textura, egregie viri in omni valent artificio. Ad hoc incolere apud eos Germani solebant talium artium scientissimi.* (William of Poiters, quoted by Freeman, *ibid.* p. 35.)

[43] See the references given by R. A. Smith in *Proc. Soc. Ant.,* 2 S., XXII, p. 84, especially Beissel in *Zeitschrift für Christliche Kunst,* IX, 364-5, 1896.

[44] *Liber Pontificalis,* ed. Duchesne, II, p. 36, note 27.

[45] The passage refers to Bernward's careful study of works of art of all kinds, *adeo ut ex transmarinis et ex Scotticis vasis. Scotticis*=Irish (Ducange), and in this connection *transmarinis* is clearly Anglo-Saxon, for *Saxonia transmarina* =England (Ducange, quoting Boniface). Lüer and Creutz take this view (*Geschichte der Metallkunst,* II, 140); Beissel strangely argues for Byzantine or Oriental (*Der heilige Bernward,* p. 6.)

[46] In Michel, *Histoire de l'Art,* I, part 2, pp. 818-820.

[47] In Cabrol, *Dictionnaire d'Antiquités Chrétiennes,* s.v. *Châsse,* cols. 1137-8.

[48] O. v. Falke in Lehnert's *Illustrierte Geschichte des Kunstgewerbes,* I, pp. 213-4; and Lüer and Creutz, *Geschichte der Metallkunst,* 1909, II, pp. 77, 78. The latest pronouncement on the Lindau book-cover (M. Rosenberg, *Geschichte der Goldschmiedekunst, Zellenschmelz,* III, p. 75, 1922) assigns it to the Irish foundation of St. Gall in Switzerland, about 820. The blending of Irish with English influences in the Anglo-Irish works of the 7th and 8th centuries compels the inclusion of Irish art in this brief survey.

[49] See Lüer and Creutz, as before, II, pp. 140, 151, 152.

[50] *Byzantine Art and Archæology,* chap. II, pp. 97-107.

SELF-PORTRAITS BY FERDINAND BOL

BY A. BREDIUS

DR. HOFSTEDE DE GROOT has published a pamphlet with a long title[1] in which after accusing me of modifying my opinion about pictures in deference to the judgment of my pupils, he tries to refute my objections against several Rembrandt attributions made by himself and Dr. Valentiner. This I intend to answer as soon as a convenient occasion arises. There is, however, one question dealt with in the pamphlet which is too important not to be brought at once before all students, viz., the self-portraits of Ferdinand Bol.

I propose here to enumerate a series of self-

[1] *Die holländische Kritik der jetzigen Rembrandtforschung und neuest wiedergefundene Rembrandtbilder.* Deutsche Verlagsanstalt, Stuttgart, Berlin.

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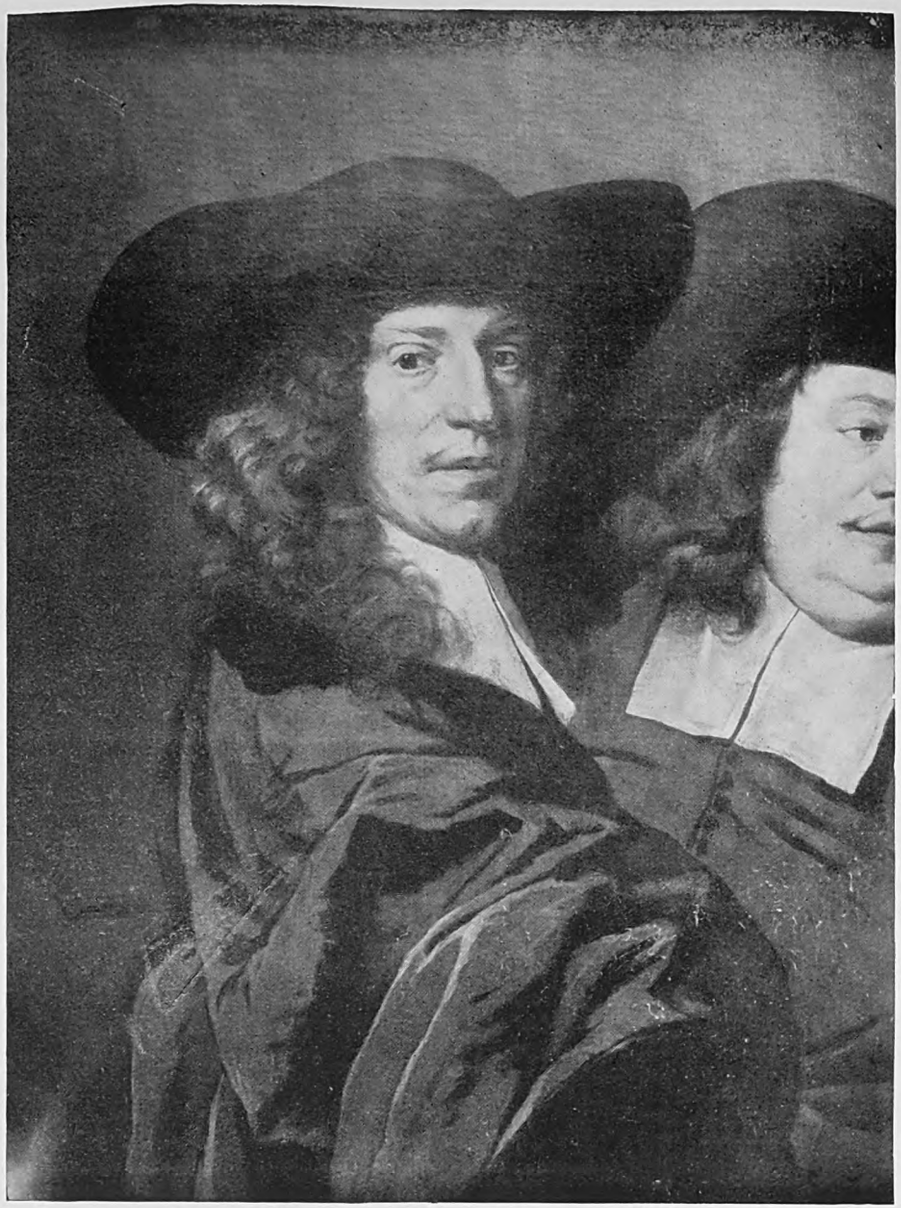

A—Portrait of Ferdinand Bol, by Pieter van Anraadt. Detail. Canvas. (Rijksmuseum)

B—Self-portrait, here identified as by Bol. Canvas, life-size. (Rijksmuseum)

Plate I. Self-portraits by Ferdinand Bol.

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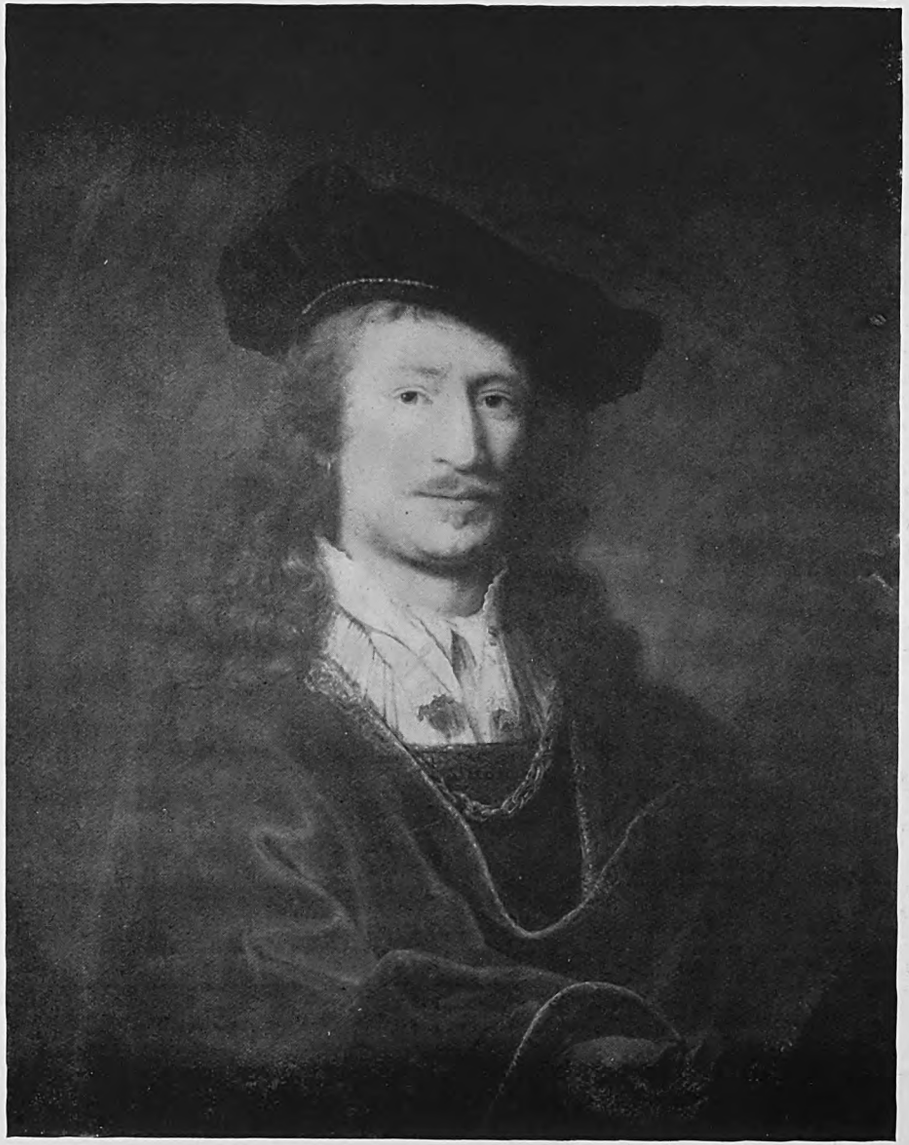
C—The Orator, here identified as a self-portrait by Bol. Canvas, life-size. (The Duke of Newcastle)



D—Self-portrait, by Bol, dated 1646. Canvas, life-size. (Dordrecht Museum)

Plate II. Self-portraits by Ferdinand Bol

E—Self-portrait, by Bol. Canvas, life-size. (Alte Pinakothek, Munich)

F—Self-portrait, by Bol, dated 1653. Canvas, 40.5 cm. by 32.5 cm. (Hainauer Collection)

Plate III. Self-portraits by Ferdinand Bol

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G—Self-portrait, by Bol. Canvas, life-size. (Walker Collection, Minneapolis)

H—Self-portrait, here identified as by Bol. Canvas, life-size. (Adolphe Schloss Collection, Paris)

Plate IV. Self-portraits by Ferdinand Bol

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portraits painted by Bol, beginning with one of the two portraits authenticated by documents and long tradition. That on Plate I, A is the only one of the portraits here reproduced which was not painted by the artist himself, though Prof. Six believes that Bol painted it himself into Anraadt's picture. Bol, who by marriage and wealth had become the most distinguished painter of Amsterdam, had been elected a Regent (Supervisor) of the Oudezyds-Huiszittenhuis (a kind of hospice), and these Regents were painted together in 1675 by the clever painter Pieter van Anraadt. The present director of the Rijksmuseum, Mr. Schmidt Degener, has been so kind as to enable me to publish here an excellent reproduction of Bol's portrait. It was easy to identify the sitter in the picture on Plate I, A by comparing the portrait with the self-portrait of Bol [PLATE I, B] in the same Museum, representing him in all his elegance, in costly morning dress and leaning on a sleeping Cupid. The work was left to the Rijksmuseum by Mr. Brondgeest (1845) in whose family it had always been known as Bol's portrait. Dr. de Groot says: "Probably the portrait of a sculptor," presumably because of the presence of the Cupid. Many years ago I published in Oud Holland the inventory of the effects of Bol, whose house was furnished with many precious objects. Among the sculpture was a Cupid. What more natural than that a painter should include in his self-portrait such an object from his own collection. I mention these two portraits as a starting point for the earlier portraits which now follow.

The Orator, in the possession of the Duke of Newcastle [PLATE II, C] is a very fine work in which Bol gives us of his best. It was engraved as a Rembrandt by an English engraver of the eighteenth century. It was exhibited in London as a Rembrandt in the famous Rembrandt Exhibition of 1900, but all the connoisseurs, including Dr. Hofstede de Groot, attributed it to Bol. He imitates here Rembrandt's *Self-portrait* in the National Gallery, painted in 1640. It is the same composition and has the same minuteness of execution, a minuteness which seems to the admirers of Rembrandt's later work to be almost "lêché." Here we see Bol imitating with great cleverness the early hands of Rembrandt. The sitter in the picture is strikingly like that in the Anraadt portrait though in this case he is younger.

Nearly related to this work is Bol's self-portrait in the Dordrecht Museum [PLATE II, D] which I bought long ago for that Museum from Messrs. Dowdeswell. It is signed and dated 1646. When we compare it with *The Orator* and the Anraadt portrait, though they all belong to different periods, the likeness is again striking. A little later are the portraits of Bol [PLATE III, E] and of his wife in the Alte Pinakothek, Munich. These portraits, as is well known, had formerly a forged Rembrandt signature. When Prof. Hauser Sr. cleaned them the spurious signature disappeared and the original one, F. BOL f. came to light. The picture was supposed to have represented Govaert Flinck. But it is certainly Bol's own portrait and that of his wife Lysbeth Dell. He married in 1653, so the picture cannot have been painted earlier. These portraits are mentioned in Bol's inventory as "two portraits of myself and my wife." We find here the same nose, but as the moustache is a little different the likeness is at first not so striking. But there is no doubt that it represents Bol himself.

The portrait of Bol from the Hainauer Collection, signed and dated 1653[2] [PLATE IV, F] is very important. Here he is shown holding his brushes and palette. The style of the brushwork, particularly in the treatment of the details of the costume, is very near to Rembrandt. The big gold chain with the gold medal which Bol wears here can be seen again in the Schloss and in the Munich portraits, as well as in his idealised portrait as Joseph in the Dresden picture, about which we shall speak presently. Perhaps this medal was a princely gift he received from someone. The portrait on Plate IV, F enables us to identify with ease both the portrait in the Walker Collection, Minneapolis, a work still regarded as a Rembrandt, and the Schloss portrait. Both of these are reproduced for the first time on Plates IV, G, H. The Walker portrait, was given to Rembrandt when it was in the Festetics Collection, and Dr. Hofstede de Groot formerly certificated it as a Rembrandt. I remember well expressing my view to Dr. de Groot in London that it was a genuine Bol. Later on the news reached us that in the course of a law suit about this picture Dr. Bode had also declared it to be a Bol, and indeed it is among the finest works of this eminent Rembrandt pupil. Dr. de Groot now simply mentions it in his pamphlet as a self-portrait by Bol. When we examine Plates I, A to IV, H in a row together we feel with certainty that they all depict the same man.

We are now in a position to consider another work together with Bol's earliest portrait. It is a charming picture, strongly influenced by Rembrandt. I published it for the first time in the Kunstchronik 1914.[3] It is in the splendid Taft Collection in Cincinnati [PLATE V, K] I was told there that Dr. Bode at the first moment he saw it thought it to be an early Rembrandt.

[2] Once again my thanks to Sir Robert Witt for procuring me the photograph. Alas it is rather dark and not very clear, but sufficient for the purpose.

[3] *Drei Frühwerke von Ferdinand Bol.* Leipzig. von A. Bredius.

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No wonder, since Dr. Bode, in his big work on Rembrandt, reproduced as by that master an old, weak, free copy after this painting in the Brunswick Gallery. The mouth, the nose and the eyes are those of young Bol, who came early under Rembrandt's influence and tried, as in this case, to imitate the Leyden portraits of the great master, of which he certainly saw some specimens in his studio.

In my notice on Bol in the Kunstchronik for August, 1914, I tried to prove that another self-portrait [PLATE V, J] in a rich oriental costume, sold as a Bol about twenty years ago in London, and now in an American private collection where it is catalogued as Rembrandt on the authority of Dr. Bode, Dr. Hofstede de Groot and Dr. Valentiner, is actually by Bol. After I had written the pamphlet Mr. Kronig sent me from Florence, where he had found it, a photograph of the engraving after another picture [PLATE V, L] of a young man in oriental costume with the same turban and very similar costume *and the medal,* much resembling the other. It is a detail, the figure of Joseph after the engraving by W. Ward, published 1791 and signed F. Bol pinxit, representing Joseph in princely oriental costume, bringing his old father before Pharaoh.

Probably Bol first painted himself, during his very Rembrandtesque period, in that costume and later in this Biblical picture made a free copy, idealising his figure a little. I confess that I did not know this picture to be in the Dresden Museum until Dr. de Groot's pamphlet informed me that Dr. Martin, who shares my opinion about the young Oriental, mentions the Dresden Bol in the "Kunstwanderer," 1921, as an argument for its attribution to Bol.

Dr. de Groot says in the course of his argument with Prof. Martin: " Dr. Bredius's only objection against this picture is that the folds of the curtain are feeble and unlike Rembrandt, being weak even for a painter of Bol's importance." This is inaccurate. I wrote in 1914: " Für Bol spricht die sehr schwache, Knickerige Draperie, die Malerei der Hände, *welche genau die Technik der Hände des Bol in Dresden, 1644 datirt, aufweist,* welche ich kürzlich (1914) im BURLINGTON MAGAZINE publicirte, und die sehr manierirten Falten der Gewandung links, die man leider auf dieser Abbildung nicht sehen kann. Auch die Malerei des Hemdes, der eigenthümlichen goldenen Schnallen, sind sehr Bol-artig. Es ist eins der Rembrandt am nächsten stehenden Bilder Bols, *aber bestimmt nicht Rembrandt.*"

I hope Dr. de Groot before quoting me another time will examine my text more carefully.

In conclusion, I may mention that twenty years ago my friend, Mr. Lionel Cust, who showed me this picture, entirely agreed with my attributing it to Bol.[4]

[4] This is acknowledged by Mr. Cust through his note on the three pictures discussed above, which he published in the BURLINGTON MAGAZINE, No. 143, vol. XXVI (Feb., 1915).

HONTHORST, FABRITIUS, AND DE WITTE

BY SIR CHARLES HOLMES

BEFORE dealing with a few of the valuable additions which the National Gallery has received during the last three months, I may be pardoned for saying a few words about Lord Sudeley, one of the best friends the Gallery (and all our Galleries and Museums) have ever possessed. It is now a good many years since his solitary voice was first heard pleading for the novel idea that Museums might and should be made real centres of enlightenment for the general public. Contemporary indifference and economic obstruction went down before his irresistible enthusiasm, his smiling importunity, and Lord Sudeley, unlike many reformers, had the satisfaction of seeing before he died an immense extension of the educational facilities provided in our London Museums, and of hearing in all of them the guide-lecturers whom he had created, attracting large audiences. We may not as yet be able to estimate with accuracy the full value of Lord Sudeley's labours, but our present appreciation of them is unlikely to prove excessive. Their potentialities in relation to real teaching, the teaching of history in particular, have not yet been even partially explored, and it is possible that the movement which he initiated may, under wise direction, have much larger consequences than any which we can at the moment clearly foresee.

A few words, too, must suffice for the well-known group of portraits by Mr. Sargent which have come to the National Gallery through the munificent bequest of Mr. Asher Wertheimer. The best of them will, long ere these lines appear, have established their claim to a place among the finest portraits of their epoch; and will so have justified the Trustees in departing from their general and prudent custom of not accepting the works of living painters even for temporary exhibition at Trafalgar Square.

The re-opening, after an interval of eight years, of Rooms IX and X completes the hanging of the existing Collection. Gallery

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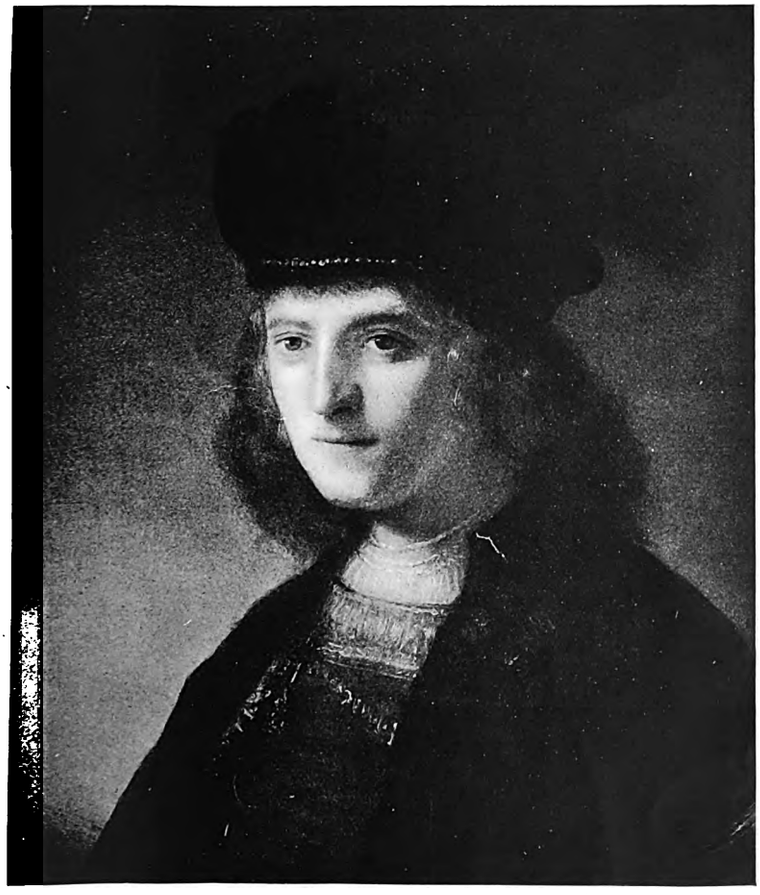
J—Self-portrait by Bol. Canvas, life-size. (Mrs. Robert Evans, Boston, U.S.A.)



K—Self-portrait by Bol. Panel, life-size. (Taft Collection, Cincinnati)

L—Joseph introducing his father to Pharaoh, by Bol. Detail showing self-portrait. Canvas. (Dresden Gallery)

Plate V. Self-portraits by Ferdinand Bol.

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smith's work, and it is only the destruction of the objects which has created a false impression of scarcity. But if the concrete evidence has perished, ample literary evidence remains from which the facts can be established, especially in regard to monastic possessions.

If we take the single monastery of Ely and cull from the record preserved in the *Liber Eliensis* the tale of its gifts in gold and silver from the date of its re-foundation by King Edgar in 970 until the Conquest, we may form some sort of picture of the treasure of a great religious house of the period in England. The first abbot Brithnoth (d. 981), who had been prior of Winchester under Bishop Æthelwold, enriched the altar of the abbey-church at Ely with figures of the four saintly virgins whose remains were preserved there, in silver adorned with gold and precious stones, two on either side of the altar. The king presented, besides vestments and his own purple robe embroidered with gold, relics from his own chapel, a gold crucifix which Bishop Æthelwold (d. 984) had given in part purchase of the Isle of Ely, and a richly decorated book of the gospels. The prior Leo gave a silver cross with the figure of Christ ingeniously contrived to hold relics.[8] The next abbot, Elsin (d. 1019) provided a shrine decorated with gold and precious stones for the relics of St. Wendreda; and among the gifts to the church in his time were a life-size image of the Virgin and Child in gold and silver, seated on a throne above the altar of the Virgin,[9] from Leofwin the son of Adulf; a chest of relics and two crosses of silver and gold set with jewels, from the lady Elfwara; 30 mancuses of gold (the mancus = nearly one-seventh of an ounce troy), 20 pounds of silver, two gold crosses, two pieces of a robe richly embroidered with gold and jewels, from Ealdorman Brithnoth; an episcopal cross, a tower (ciborium) of silver and gold of 20 pounds value, a chalice and paten of 10 pounds, a censer of 5 pounds, 40 mancuses of gold, with a cope and a pall, from Athelstan, bishop of Elmham.[10] Under Leofsin, the fifth abbot (d. 1044), the monastery was further enriched with ornaments, vestments, and vessels of gold and silver; and Emma, queen of King Cnut, made gifts of silk hangings worked with gold and set with jewels, and an altar-frontal of green (silk?) adorned with plates or threads of gold and a linen border with gold fringe.[11] Under Wilfric, sixth abbot, in the time of Edward the Confessor, Osmund, a Swedish bishop who had made his abode at Ely, gave all his episcopal ornaments to the abbey; and Stigand, archbishop of Canterbury, made a large present of gold and silver plate for the service of the altar, and various ornaments, including a great crucifix overlaid with silver, on which the figure of Christ was of life-size, and the figures of Mary and John were in bronze, besides vestments esteemed the most costly in the kingdom.[12]

When in 1074 the monks of Ely had to buy off the vengeance of William the Conqueror, we shall hardly be surprised to read that the treasures of gold and silver they sacrificed to raise the sum of a thousand marks included crosses, altars, shrines, book-covers, chalices, patens, bowls, buckets, chalice-pipes, cups, and dishes or salvers (*scutellas*), as well as the figures of the Virgin and Child, and of the four virgins given by Abbot Brithnoth.[13]

The record of Ely may be unusually complete, but there is no reason to doubt that the other religious houses in England of the first rank were endowed with treasures of much the same kind. Thus Bishop Æthelwold gave to the monastery of Peterborough a book of the gospels and three crosses all ornamented with silver, two silver and two gilt candlesticks, a silver censer, a bronze and a silver water-vat (holy-water bucket), two silver bells, four silver chalices, four patens, a silver pipe (chalice-pipe), six chasubles (and a large number of other vestments and hangings duly specified), ten hanging bells, seven hand bells, six horns (four of them ornamented), eight silver cups, two gilded (gold embroidered?) altar cloths, and a long list of books.[14] If we add a smaller estimate for the houses of lesser rank, and then consider the possessions of non-monastic churches[15] and the personal belongings of the king[16] and the

[8] *Liber Eliensis*, quoted by J. Bentham, *History and Antiquities of the . . . church of Ely*, 1771, pp. 78, 79.

[9] We are of course to understand this, like the four figures of virgins, as covered with precious metal on a foundation of wood.

[10] *Ibid.* pp. 81, 83, 84, 87.

[11] *Ibid.* pp. 93, 95.

[12] *Ibid.* pp. 99, 100.

[13] *Acta S. Etheldredæ*, in *Acta Sanctorum*, quoted by Texier, *Dictionnaire d'Orfévrerie etc.*, 1856, *s.v.* Ely. (The spoils were returned to the church on the appointment of William's nominee Theodwin as abbot. Bentham, p. 105.

[14] *Liber Niger* of Peterborough, quoted and translated by Albert Way in *Archæological Journal*, XX, pp. 365-6.

[15] The inventory of the church of Sherburn-in-Elmet, Yorkshire, *circa* 10th century, includes a chalice and paten, 2 roods (crucifixes), 4 hand-bells, 6 hanging bells, and various books, vestments, and hangings. The books include 2 gospel-books (perhaps decorated with goldsmiths' work). Surtees Society, *Publications*, XXXV, 1859, p. 142.

[16] King Edred (947-955) had made for the Old Minster at Winchester (*i.e.*, St. Swithun's) a great gold cross, and a golden altar. By his will he bequeathed to the same house, as the place of his burial, two gold crosses with golden figures and two swords with gold hilts, and 400 pounds; and in various bequests to churchmen and religious houses 3,000 pounds, and 5,000 shillings, and 387 mancuses of gold; and to the poor, 1,800 pounds; and to his warriors and retainers 10,150 mancuses of gold. (*Liber Monasterii de Hyda*, ed. E. Edwards [Rolls Series], 1866, pp. 151, 158-161).

It is to be remembered that the pound, whether in coin, plate, or bullion, was twelve ounces of silver, *i.e.*, the weight of 240 silver pennies, at 20 to the ounce. The mancus was either a coin or a weight of about 65 grains of gold, or nearly one-seventh of an ounce, and was equal in value to 30 silver pennies, *i.e.*, an ounce and a half of silver.

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nobles[17] we may arrive at some notion of the wealth of the country in the precious metals, and of the activity of Anglo-Saxon goldsmiths. Moreover, we are to remember that the wealth at the date of these records had already suffered the ravages of the Danes, whose successive pillagings in earlier days had swept one district after another of valuables, including the earlier foundation at Ely itself, where in 870 they stripped the monastery of its possesions and destroyed the buildings with fire.

The truth of the matter is established by the evidence of an eye-witness, William of Poitiers, the Conqueror's chaplain, in his account of the plunder of England at the Norman Conquest. Freeman, following this authority, gives a vivid picture of what happened. "Words, we are told, would fail to describe the wealth, in gold and silver and precious objects of all kinds, which King William sent as his thank-offering to Pope Alexander . . . The churches of all lands whence soldiers had flocked to his standard, or where prayers had been put up for his success, were enriched with the holy spoils of conquered England. The gifts which William bestowed on the smallest monastery were gifts which a metropolitan church would not have despised. Golden crosses studded with jewels, precious vestments, chalices of gold, even ingots of the same costly metal, were scattered at William's bidding through the churches of France, Aquitaine, Burgundy, and Auvergne. But precious above all were the gifts which his own Normandy received."[18] On his return to Normandy, "The gifts of William to his own house (i.e. St. Stephen's at Caen) were splendid. To all the churches which he visited he gave costly vestments and ingots of gold . . . the choicest wealth of England was poured forth before the altar of the protomartyr. Men gazed with wonder upon the rich spoils of the conquered island . . . The gifts of William were such that natives of the lands where wealth and luxury most abounded, men used to the splendours of Byzantine Cæsars and Saracen Caliphs, might have found delight in beholding them."[19] At William's Easter Feast at Fécamp "the wealth of England again dazzled all eyes . . . . as at every other stage of William's Norman progress. The robes of state of the King and his chief nobles, rich with the embroidery of gold wrought by English hands, made all that France and Normandy had beheld of the same kind seem mean by comparison. At William's Paschal feast the whole company . . . drank out of the spoils of England, cups of gold and silver, in number and goodliness such as no man had seen before, cups too made of the horns of the wild bull of the English woods, and tipped at either end with the same costly metals."[20] Even admitting that the Archdeacon of Lisieux was bent on glorifying his master's conquest, it is clear that what he saw had deeply stirred his wonder. He expressly states that England was far richer than France in silver and gold.[21]

It is not surprising if eight and a half centuries of chance and change should have reduced to insignificance the remnant of pre-Norman work left after the pillage of the Conquest. Yet even so there are still isolated pieces scattered here and there, enough to show that the works referred to by the chronicler were not barbaric things of merely material value, but productions of high artistic quality. It is greatly to be hoped that these remains will be brought together into view in the succeeding volumes of Professor Baldwin Brown's work. Some few have already found a place there, but not until the tale is complete shall we be able to judge what is really left to us.

Meanwhile it may be worth while to recall a few of the evidences of Anglo-Saxon craftsmanship of the Christian period. These include in goldsmiths' work the cross from St. Cuthbert's tomb and the Wilton pendant, both of the seventh century, and both examples of garnet inlay on gold, preserving the tradition of pagan times[22]; the seventh century necklace from Desborough, Northamptonshire, in the British Museum, jewelled and hung with a cross; the Alfred jewel, the beautiful Dowgate Hill brooch, and the Minster Lovel jewel, examples of 9th and 10th century cloisonné enamelling and gold

[17] Ealdorman Ethelmer, *c.* 970-982, by his will bequeathed to Newminster, Winchester, where he was to be buried, 100 mancuses of gold, 10 pounds of pennies (*i.e.* silver), and "my shrine," etc.; and to the Old Minster, Winchester, 100 mancuses of gold, and 10 pounds of pennies; and to various other religious houses and guilds a total of 31 pounds: and to the king as heriots, 4 torques of 300 mancuses of gold, etc.; and to his children 300 mancuses of gold, etc. (*Ibid.*, pp. 363-5.)

Beorhtric, a wealthy noble in Kent, *c.* 962, bequeathed to the king a collar worth 80 mancuses of gold a sword of equal value, etc., and to the queen a ring worth 30 mancuses of gold, etc. (Kemble, *Saxons in England*, I, p. 181. The original is given in the same author's *Codex Diplomaticus Aevi Saxonici*, 492, where a number of other Anglo-Saxon wills are printed).

The picture of the Temptation of Christ in an Anglo-Saxon MS. of the 11th century (Brit. Mus., Cotton MS., Tiberius, C, VI) serves to illustrate these wills. The gifts offered by Satan include a gold-hilted sword with decorated baldrick, gold torques of different sizes, a gold cup and bowl, a gold-mounted drinking-horn, and what may be intended for an imperial crown with jewelled gold border surmounted by silver panels (?).

The great cross given by King Cnut to Newminster, Winchester, is depicted in the Stowe MS., which furnishes the subjects on Plate II, and may give some idea of the one given by King Edred to the rival Old Minster.

[18] Freeman, *History of the Norman Conquest*, 1871, IV, pp. 61, 62.

[19] *Ibid.* pp. 84-86. As Freeman justly remarks, "This whole picture is a striking witness . . . to the early development of the ornamental arts in England and in the kindred lands."

[20] *Ibid.* p. 92.

[21] *Ibid.* p. 80.

[22] Baldwin Brown, IV, pl. CXL.

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filigree; the nielloed gold rings of King Ethelwulf (d. 858), Queen Ethelswith (d. 888), and Alhstan, bishop of Sherborne (817-867); and many other existing specimens of Christian Anglo-Saxon jewellery.[23]

In work in silver we have another relic from the grave of St. Cuthbert (d. 687), of special interest in regard to the object illustrated here, his silver-covered portable altar[24]; the Ormside bowl, found in Westmoreland, seventh century work in silver and copper of quite remarkable beauty[25]; the silver chalice and ornaments of the latter part of the ninth century from Trewhiddle, Cornwall, now in the British Museum[26]; the silver bowl from Halton Moor, also in the British Museum, admirably decorated with animals and foliage, found with coins of Cnut (1016-1035)[27]; and another decorated with foliage enriched with gilding and niello, of the ninth or tenth century, in the same national collection.[28]

In regard to coinage, a great variety of types exists; " in the matter of design the coin artists (of the seventh and eighth centuries) seem simply to overflow with ideas, and they give rein to their fancy in copious and novel devices, often of a most quaint and spirited kind."[29] Again under Edward the Elder (900-924), the art blossoms with delightful vitality in a whole " interesting and variegated array of new devices " and the king's bust " is frequently engraved with great skill and beauty."[30]

In bronze work we have the bowls for suspension, ranging in date from the seventh to the ninth century, rather pagan than Christian in character, the earlier examples decorated with enamelled medallions preserving the divergent spiral ornament of Celtic art[31], (a motive brought back to England by the Anglo-Irish art of Lindisfarne); and a censer-pinnacle from Pershore, with an Anglo-Saxon inscription of the 10th or 11th century.[32]

In ornamental book-binding in leather the admirable cover of the little volume of St. John's gospel taken from the grave of St. Cuthbert, when it was opened in 1104, provides the earliest example of such work in Europe, the best opinion now regarding it as of the date of the manuscript it encloses (seventh century).[33]

Embroidery, an art in which Anglo-Saxon women especially excelled, distinguished by a lavish use of gold, is again illustrated by the objects from St. Cuthbert's grave, preserved at Durham Cathedral. The stole and maniple, truly amazing examples of a skill in needlecraft unrivalled anywhere or at any time, bear inscriptions with the names of Ælflaed (died before 916), queen of Edward the Elder, and of Frithestan, bishop of Winchester (909-931), amidst their beautiful designs of figures and flower-work.[34]

In addition to such existing examples of work there are innumerable literary evidences waiting to be collected, like those already cited, not only from Anglo-Saxon writers, but also from foreign witnesses. When this is done we shall see, authenticated from the original authorities, the record of works of art in gold, silver, and embroidery given to the Pope by King Ethelwulf on his visit to Rome in 855[35]; Asser's statement that King Alfred devoted a sixth part of his revenue to his artificers of many nations, and his praise of the works in gold and silver made by his orders[36]; the proofs of the craftsmanship

[23] For these see H. Clifford Smith, *Jewellery*, 1908, chap. IX; and Joan Evans, *English Jewellery*, 1921, chap. I.

[24] Baldwin Brown, V, pl. XLII. He hesitates to admit it as Anglo-Saxon work (*ibid.* p. 401), but his final verdict is not yet given. The resemblances of its decorative motives to those of the book found with it, referred to below, seem sufficient confirmation of its native origin. A wooden portable altar fastened wth silver nails was also found in the grave of St. Acca (d. 740), at Hexham. (Simeon of Durham, in Petrie, *Monumenta Historica Britannica*, I, 659.)

[25] Baldwin Brown devotes 10 pages of text and 3 plates to it, vol. V, chap. XIII. When the striking resemblances of its decoration to that of the Ruthwell and Bewcastle crosses on the one hand, and of St. Cuthbert's portable altar and book-cover on the other, are impartially considered in conjunction with the place of its discovery, his pronouncement for a Continental origin is not easy to understand. It is also illustrated and described in Sir C. J. Jackson's *History of English Plate*, II, pp. 633-5.

[26] R. A. Smith in *Proc. Soc. Ant.*, 2nd Series, XX, 47.

[27] *Archæologia*, XVIII, 199.

[28] O. M. Dalton in *Archæologia*, LXI, 357.

[29] Baldwin Brown, V, 310.

[30] Oman, *England before the Norman Conquest*, 3rd ed., 1913, p. 511. For illustrations see British Museum Catalogue of Anglo-Saxon Coins, 1887-93.

[31] Baldwin Brown, IV, pl. CXIX, CXX; J. Romilly Allen in *Archæologia*, LVI, 39; R. A. Smith in *Proc. Soc. Ant.*, 2 S., xxi, 74, xxii, 66. They have often been found in Norway with scales and weights, and one in Ireland with a mass of wool. Were they perhaps scale-pans for weighing wool?

[32] C. R. Peers in *Proc. Soc. Ant.*, 2 S., xxi, 52.

[33] W. H. J. Weale, Bookbindings and Rubbings of Bindings in the National Art Library, I, 1898, p. xxii. The front cover is illustrated in S. T. Prideaux, *An Historical Sketch of Bookbinding*, 1893, frontispiece. There has been considerable reluctance to admit its early date, but the evidence of the designs in its decoration, relating it to the portable altar found with it, to the Ormside bowl, the Northumbrian crosses of Ruthwell and Bewcastle, and to contemporary manuscripts, seems conclusive. The incised design on the back cover, in a stepped pattern characteristic of the Anglo-Irish MSS. of the Northumbrian school, is especially significant as evidence of date. The book is preserved at Stonyhurst College.

[34] G. Baldwin Brown and Mrs. A. Christie in BURLINGTON MAGAZINE, XXIII, p. 3, 67, 115, with col. pl. The subject of Anglo-Saxon needlework is sketched by F. and H. Marshall, *Old English Embroidery*, 1894, chap. II, and by A. F. Kendrick, *English Embroidery*, 1905, chap. II, in both, unfortunately, without documentation.

[35] Ethelwulf's gifts included a gold crown weighing 4 pounds, 2 gold basins, a gold-mounted sword, 2 small gold images, 4 " Saxon " dishes (lamps) of silver-gilt, palls and dresses of silk with gold clasps, and hangings. The list is given (from Anastasius Bibliothecarius) in Sharon Turner's *History of the Anglo-Saxons*, 3rd ed., 1820 (III, p. 63), a work now somewhat out of date, but which contains a valuable citation of authorities in regard to works of decorative art and the practice of the arts (Vol. III, bk. VII, chaps. V, VI, and XI).

[36] Asser in Petrie, *Monumenta Historica Britannica*, I, 492, 495. Where Asser exclaims " Quid loquar . . . de aedi-

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of St. Dunstan, the goldsmith-bishop of the tenth century[37]; the evidence of Aldhelm, bishop of Sherborne (d. 709) to the character of English needlework and weaving[38]; the jewelling of garments, saddles, and bridles[39]; the account of Æthelflaed's tapestry woven with the deeds of her husband the hero of Maldon (991), given by her to Ely Minster, and a hundred and twenty years later reckoned as one of its chief treasures[40]; the evidence of Domesday Book that Godric the sheriff (who fell at Hastings) thought an estate of land not too high a fee for the lady who taught his daughter to embroider in gold[41]; the testimony of William of Poitiers, a hostile witness, to the cultivation of needlework and other arts among the Anglo-Saxons, so that the most skilful of the Germans in such arts were wont to settle among them.[42] We shall see too how Anglo-Saxon craftsmen were employed at Rome in the eighth and ninth centuries in making *gabatae*, lamps of copper or silver suspended by chains and decorated with jewels and inlay[43]; we may learn how far the Schola Saxonum, the Anglo-Saxon community founded at Rome in the eighth century, was concerned with craftsmanship[44]; and we shall read Thangmar's statement in his contemporary life of St. Bernward of the inspiration the great craftsman-bishop of the Ottonian court received from Irish and other oversea (Anglo-Saxon) sources.[45]

Finally, when we recall the activity of Alcuin in the service of Charlemagne, and the work of Anglo-Saxon and Irish missionaries in Friesland, Germany, Switzerland, and Italy, from the sixth to the eighth century, it is easy to understand that the earlier products of the monastic workshops in these countries strongly reflect their teachers' influence, where they are not actually the work of their hands. The most familiar manifestation of this influence is found in the decoration of manuscripts, but it is by no means confined to such works. The matter has been well expressed by Emile Molinier [46] and Dom H. Leclercq[47]; supported by the testimony of German archæologists to Anglo-Saxon or Irish influence or participation in such goldsmiths' works as duke Tassilo's chalice of the eighth century at Kremsmünster, and the celebrated enamelled book-cover of Lindau.[48] Acknowledgment is now made by German authorities of Anglo-Saxon influence also in North German goldsmith's work of the eleventh century, as noted above in the case of Bishop Bernward.[49]

Until these evidences are systematically brought together and studied Mr. Dalton's sketch of the relation of early English and Irish arts with those of the Continent[50] may well serve to stimulate interest in the subject.

In a second article some pieces of work in another material will be considered.

ficiis aureis et argenteis incomparabiliter illo edocente fabricatis" (p. 492) perhaps *aedificiis* is a misreading for *artificiis* (works of art), as is confirmed by another passage where the same word occurs (p. 495). The æstels (reading pointers) which Alfred sent to every bishop of his kingdom were each worth fifty mancuses, nearly 7 ounces of gold. (J. Earle, The Alfred Jewel, 1901, p. 33, 34).

[37] King Edgar (959-975) enacted "that every priest, to increase knowledge, diligently learn some handicraft." Quoted by Sharon Turner, *op. cit.*, III, pp. 129, 534.

[38] *Ibid.* pp. 57, 130-1.

[39] *Ibid.* p. 63.

[40] Freeman, as before, I, p. 276.

[41] Quoted by Freeman, IV, 35.

[42] *Anglicæ nationis feminæ multum acu et auri textura, egregie viri in omni valent artificio. Ad hoc incolere apud eos Germani solebant talium artium scientissimi.* (William of Poiters, quoted by Freeman, *ibid.* p. 35.)

[43] See the references given by R. A. Smith in *Proc. Soc. Ant.*, 2 S., XXII, p. 84, especially Beissel in *Zeitschrift für Christliche Kunst*, IX, 364-5, 1896.

[44] *Liber Pontificalis*, ed. Duchesne, II, p. 36, note 27.

[45] The passage refers to Bernward's careful study of works of art of all kinds, *adeo ut ex transmarinis et ex Scotticis vasis. Scotticis*=Irish (Ducange), and in this connection *transmarinis* is clearly Anglo-Saxon, for *Saxonia transmarina* =England (Ducange, quoting Boniface). Lüer and Creutz take this view (*Geschichte der Metallkunst*, II, 140); Beissel strangely argues for Byzantine or Oriental (*Der heilige Bernward*, p. 6.)

[46] In Michel, *Histoire de l'Art*, I, part 2, pp. 818-820.

[47] In Cabrol, *Dictionnaire d'Antiquités Chrétiennes*, s.v. *Châsse*, cols. 1137-8.

[48] O. v. Falke in Lehnert's *Illustrierte Geschichte des Kunstgewerbes*, I, pp. 213-4; and Lüer and Creutz, *Geschichte der Metallkunst*, 1909, II, pp. 77, 78. The latest pronouncement on the Lindau book-cover (M. Rosenberg, *Geschichte der Goldschmiedekunst, Zellenschmelz*, III, p. 75, 1922) assigns it to the Irish foundation of St. Gall in Switzerland, about 820. The blending of Irish with English influences in the Anglo-Irish works of the 7th and 8th centuries compels the inclusion of Irish art in this brief survey.

[49] See Lüer and Creutz, as before, II, pp. 140, 151, 152.

[50] *Byzantine Art and Archæology*, chap. II, pp. 97-107.

SELF-PORTRAITS BY FERDINAND BOL

BY A. BREDIUS

DR. HOFSTEDE DE GROOT has published a pamphlet with a long title[1] in which after accusing me of modifying my opinion about pictures in deference to the judgment of my pupils, he tries to refute my objections against several Rembrandt attributions made by himself and Dr. Valentiner. This I intend to answer as soon as a convenient occasion arises. There is, however, one question dealt with in the pamphlet which is too important not to be brought at once before all students, viz., the self-portraits of Ferdinand Bol.

I propose here to enumerate a series of self-

[1] *Die holländische Kritik der jetzigen Rembrandtforschung und neuest wiedergefundene Rembrandtbilder.* Deutsche Verlagsanstalt, Stuttgart, Berlin.

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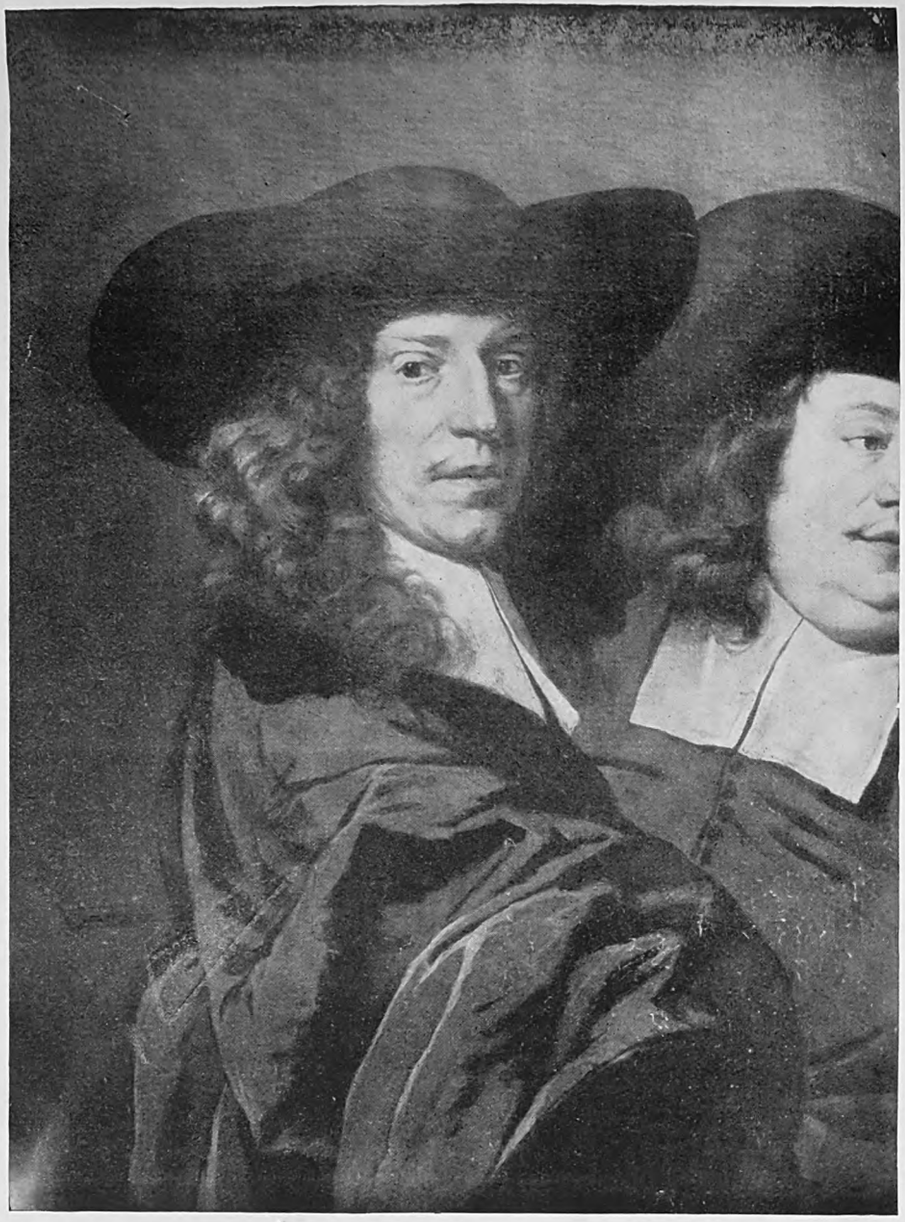

A—Portrait of Ferdinand Bol, by Pieter van Anraadt. Detail. Canvas. (Rijksmuseum)

B—Self-portrait, here identified as by Bol. Canvas, life-size. (Rijksmuseum)

Plate I. Self-portraits by Ferdinand Bol.

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C—The Orator, here identified as a self-portrait by Bol. Canvas, life-size. (The Duke of Newcastle)

D—Self-portrait, by Bol, dated 1646. Canvas, life-size. (Dordrecht Museum)

Plate II. Self-portraits by Ferdinand Bol

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E—Self-portrait, by Bol. Canvas, life-size. (Alte Pinakothek, Munich)

F—Self-portrait, by Bol, dated 1653. Canvas, 40.5 cm. by 32.5 cm. (Hainauer Collection)

Plate III. Self-portraits by Ferdinand Bol

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G—Self-portrait, by Bol. Canvas, life-size. (Walker Collection, Minneapolis)

H—Self-portrait, here identified as by Bol. Canvas, life-size. (Adolphe Schloss Collection, Paris)

Plate IV. Self-portraits by Ferdinand Bol

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portraits painted by Bol, beginning with one of the two portraits authenticated by documents and long tradition. That on Plate I, A is the only one of the portraits here reproduced which was not painted by the artist himself, though Prof. Six believes that Bol painted it himself into Anraadt's picture. Bol, who by marriage and wealth had become the most distinguished painter of Amsterdam, had been elected a Regent (Supervisor) of the Oudezyds-Huiszittenhuis (a kind of hospice), and these Regents were painted together in 1675 by the clever painter Pieter van Anraadt. The present director of the Rijksmuseum, Mr. Schmidt Degener, has been so kind as to enable me to publish here an excellent reproduction of Bol's portrait. It was easy to identify the sitter in the picture on Plate I, A by comparing the portrait with the self-portrait of Bol [PLATE I, B] in the same Museum, representing him in all his elegance, in costly morning dress and leaning on a sleeping Cupid. The work was left to the Rijksmuseum by Mr. Brondgeest (1845) in whose family it had always been known as Bol's portrait. Dr. de Groot says: "Probably the portrait of a sculptor," presumably because of the presence of the Cupid. Many years ago I published in Oud Holland the inventory of the effects of Bol, whose house was furnished with many precious objects. Among the sculpture was a Cupid. What more natural than that a painter should include in his self-portrait such an object from his own collection. I mention these two portraits as a starting point for the earlier portraits which now follow.

The Orator, in the possession of the Duke of Newcastle [PLATE II, C] is a very fine work in which Bol gives us of his best. It was engraved as a Rembrandt by an English engraver of the eighteenth century. It was exhibited in London as a Rembrandt in the famous Rembrandt Exhibition of 1900, but all the connoisseurs, including Dr. Hofstede de Groot, attributed it to Bol. He imitates here Rembrandt's *Self-portrait* in the National Gallery, painted in 1640. It is the same composition and has the same minuteness of execution, a minuteness which seems to the admirers of Rembrandt's later work to be almost "lêché." Here we see Bol imitating with great cleverness the early hands of Rembrandt. The sitter in the picture is strikingly like that in the Anraadt portrait though in this case he is younger.

Nearly related to this work is Bol's self-portrait in the Dordrecht Museum [PLATE II, D] which I bought long ago for that Museum from Messrs. Dowdeswell. It is signed and dated 1646. When we compare it with *The Orator* and the Anraadt portrait, though they all belong to different periods, the likeness is again striking. A little later are the portraits of Bol [PLATE III, E] and of his wife in the Alte Pinakothek, Munich. These portraits, as is well known, had formerly a forged Rembrandt signature. When Prof. Hauser Sr. cleaned them the spurious signature disappeared and the original one, F. BOL f. came to light. The picture was supposed to have represented Govaert Flinck. But it is certainly Bol's own portrait and that of his wife Lysbeth Dell. He married in 1653, so the picture cannot have been painted earlier. These portraits are mentioned in Bol's inventory as "two portraits of myself and my wife." We find here the same nose, but as the moustache is a little different the likeness is at first not so striking. But there is no doubt that it represents Bol himself.

The portrait of Bol from the Hainauer Collection, signed and dated 1653[2] [PLATE IV, F] is very important. Here he is shown holding his brushes and palette. The style of the brushwork, particularly in the treatment of the details of the costume, is very near to Rembrandt. The big gold chain with the gold medal which Bol wears here can be seen again in the Schloss and in the Munich portraits, as well as in his idealised portrait as Joseph in the Dresden picture, about which we shall speak presently. Perhaps this medal was a princely gift he received from someone. The portrait on Plate IV, F enables us to identify with ease both the portrait in the Walker Collection, Minneapolis, a work still regarded as a Rembrandt, and the Schloss portrait. Both of these are reproduced for the first time on Plates IV, G, H. The Walker portrait, was given to Rembrandt when it was in the Festetics Collection, and Dr. Hofstede de Groot formerly certificated it as a Rembrandt. I remember well expressing my view to Dr. de Groot in London that it was a genuine Bol. Later on the news reached us that in the course of a law suit about this picture Dr. Bode had also declared it to be a Bol, and indeed it is among the finest works of this eminent Rembrandt pupil. Dr. de Groot now simply mentions it in his pamphlet as a self-portrait by Bol. When we examine Plates I, A to IV, H in a row together we feel with certainty that they all depict the same man.

We are now in a position to consider another work together with Bol's earliest portrait. It is a charming picture, strongly influenced by Rembrandt. I published it for the first time in the Kunstchronik 1914.[3] It is in the splendid Taft Collection in Cincinnati [PLATE V, K] I was told there that Dr. Bode at the first moment he saw it thought it to be an early Rembrandt.

[2] Once again my thanks to Sir Robert Witt for procuring me the photograph. Alas it is rather dark and not very clear, but sufficient for the purpose.

[3] *Drei Frühwerke von Ferdinand Bol.* Leipzig. von A. Bredius.

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No wonder, since Dr. Bode, in his big work on Rembrandt, reproduced as by that master an old, weak, free copy after this painting in the Brunswick Gallery. The mouth, the nose and the eyes are those of young Bol, who came early under Rembrandt's influence and tried, as in this case, to imitate the Leyden portraits of the great master, of which he certainly saw some specimens in his studio.

In my notice on Bol in the Kunstchronik for August, 1914, I tried to prove that another self-portrait [PLATE V, J] in a rich oriental costume, sold as a Bol about twenty years ago in London, and now in an American private collection where it is catalogued as Rembrandt on the authority of Dr. Bode, Dr. Hofstede de Groot and Dr. Valentiner, is actually by Bol. After I had written the pamphlet Mr. Kronig sent me from Florence, where he had found it, a photograph of the engraving after another picture [PLATE V, L] of a young man in oriental costume with the same turban and very similar costume *and the medal,* much resembling the other. It is a detail, the figure of Joseph after the engraving by W. Ward, published 1791 and signed F. Bol pinxit, representing Joseph in princely oriental costume, bringing his old father before Pharaoh.

Probably Bol first painted himself, during his very Rembrandtesque period, in that costume and later in this Biblical picture made a free copy, idealising his figure a little. I confess that I did not know this picture to be in the Dresden Museum until Dr. de Groot's pamphlet informed me that Dr. Martin, who shares my opinion about the young Oriental, mentions the Dresden Bol in the "Kunstwanderer," 1921, as an argument for its attribution to Bol.

Dr. de Groot says in the course of his argument with Prof. Martin: " Dr. Bredius's only objection against this picture is that the folds of the curtain are feeble and unlike Rembrandt, being weak even for a painter of Bol's importance." This is inaccurate. I wrote in 1914: " Für Bol spricht die sehr schwache, Knickerige Draperie, die Malerei der Hände, *welche genau die Technik der Hände des Bol in Dresden, 1644 datirt, aufweist,* welche ich kürzlich (1914) im BURLINGTON MAGAZINE publicirte, und die sehr manierirten Falten der Gewandung links, die man leider auf dieser Abbildung nicht sehen kann. Auch die Malerei des Hemdes, der eigenthümlichen goldenen Schnallen, sind sehr Bol-artig. Es ist eins der Rembrandt am nächsten stehenden Bilder Bols, *aber bestimmt nicht Rembrandt.*"

I hope Dr. de Groot before quoting me another time will examine my text more carefully.

In conclusion, I may mention that twenty years ago my friend, Mr. Lionel Cust, who showed me this picture, entirely agreed with my attributing it to Bol.[4]

[4] This is acknowledged by Mr. Cust through his note on the three pictures discussed above, which he published in the BURLINGTON MAGAZINE, No. 143, vol. XXVI (Feb., 1915).

HONTHORST, FABRITIUS, AND DE WITTE

BY SIR CHARLES HOLMES

BEFORE dealing with a few of the valuable additions which the National Gallery has received during the last three months, I may be pardoned for saying a few words about Lord Sudeley, one of the best friends the Gallery (and all our Galleries and Museums) have ever possessed. It is now a good many years since his solitary voice was first heard pleading for the novel idea that Museums might and should be made real centres of enlightenment for the general public. Contemporary indifference and economic obstruction went down before his irresistible enthusiasm, his smiling importunity, and Lord Sudeley, unlike many reformers, had the satisfaction of seeing before he died an immense extension of the educational facilities provided in our London Museums, and of hearing in all of them the guide-lecturers whom he had created, attracting large audiences. We may not as yet be able to estimate with accuracy the full value of Lord Sudeley's labours, but our present appreciation of them is unlikely to prove excessive. Their potentialities in relation to real teaching, the teaching of history in particular, have not yet been even partially explored, and it is possible that the movement which he initiated may, under wise direction, have much larger consequences than any which we can at the moment clearly foresee.

A few words, too, must suffice for the well-known group of portraits by Mr. Sargent which have come to the National Gallery through the munificent bequest of Mr. Asher Wertheimer. The best of them will, long ere these lines appear, have established their claim to a place among the finest portraits of their epoch; and will so have justified the Trustees in departing from their general and prudent custom of not accepting the works of living painters even for temporary exhibition at Trafalgar Square.

The re-opening, after an interval of eight years, of Rooms IX and X completes the hanging of the existing Collection. Gallery

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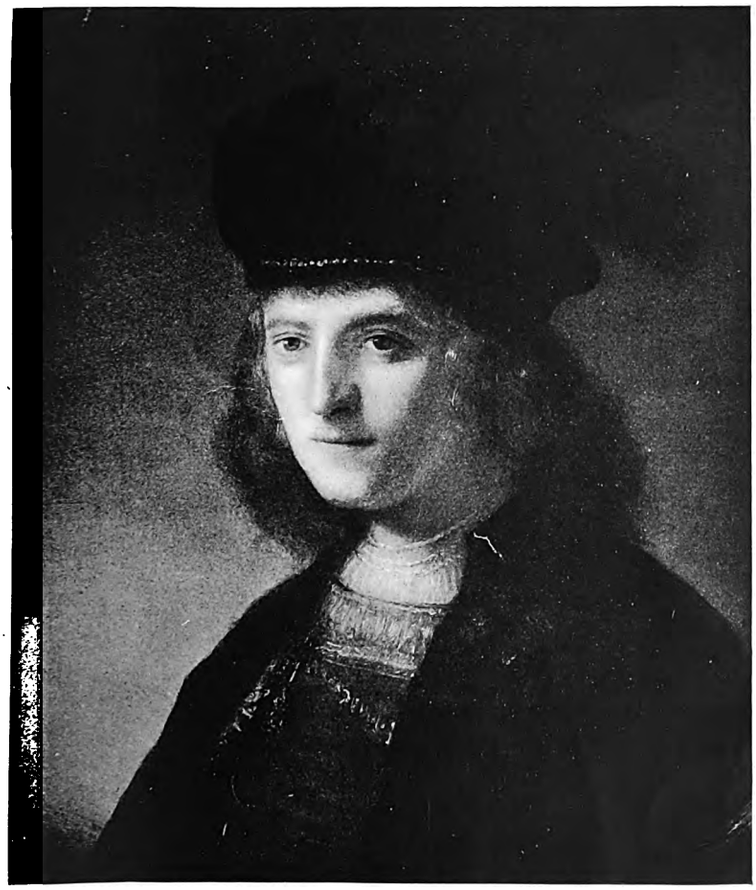
J—Self-portrait by Bol. Canvas, life-size. (Mrs. Robert Evans, Boston, U.S.A.)



K—Self-portrait by Bol. Panel, life-size. (Taft Collection, Cincinnati)

L—Joseph introducing his father to Pharaoh, by Bol. Detail showing self-portrait. Canvas. (Dresden Gallery)

Plate V. Self-portraits by Ferdinand Bol.

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IX contains a number of more or less recent acquisitions, and other works which have for a long time been housed on the ground floor. Gallery X contains a series of works on a larger scale: the centre place being occupied by a picture not hitherto seen, the *Christ before Pilate* of Gerard Honthorst. This huge black painting[1] is a work of some interest. Honthorst, as everybody knows, went to Italy about 1610, studied in Rome under Caravaggio, gained a great reputation there for his nightpieces, returned to Holland famous in 1622, and ultimately degenerated into a feeble court portrait painter. It is with this latter phase of him that we are chiefly familiar in this country. But for his own age he was a great man, and a great influence, as the chief of those who introduced the sensational realism of Caravaggio to Northern Europe. Sandrart, in chronicling his doings, speaks of the fame he acquired in Italy by a picture of *Christ before Pilate*, which he painted for Prince Giustiniani. This picture ultimately found its way to Stafford House, through the Collections of Lucien Bonaparte, the Queen of Etruria, and the Duke of Lucca, and still bears the mark of this last collection upon its stretcher. From Stafford House, after a little further wandering, it came by purchase to Trafalgar Square.

We might, at first sight, mistake it for a picture of the School of Rembrandt. But the evidence as to its date is indisputable; it must have been painted c. 1616-8, when Rembrandt was a school boy of ten or twelve. And while it thus anticipates Rembrandt in general appearance it rivals him also in its psychological insight. Pilate, a man of the world trying to reason with some honest but misguided enthusiast, is a conception which any good artist might perhaps have realized; but the face of Christ, filled with infinite foreknowledge and pity for the judge before whom He stands, is worthy of Rembrandt at his greatest. It proves that the fame which Honthorst gained in Italy by this profound and sombre creation was worthily gained although in later years, like so many moderns, he was unable to keep the power which youthful enthusiasm for one brief moment gave him.

Still more important from the international standpoint is the acquisition of an example of that rarest of all Dutch masters, Karel Fabritius. This is one of the four signed and dated works by the artist, No. 4, in Smith's Catalogue, where it is entitled *A Musical Instrument Dealer, at his Booth in the open air*[2] [PLATE B]. The shorter title of *A View in Delft* seems more appropriate and more convenient, since the buildings and streets represented can easily be recognized. The Church is the Nieuwe Kerke, where William the Silent is buried. By it, to the left, stretches the Oude Langendyk towards the market place and the Stadthuis. Over the bridge to the right runs the Vrouwenrecht. It is signed and dated on the wall to the left, "C. Fabritius, 1652." An old label on the back indicates that it was purchased in Rome in 1838. It had long been known as being in the collection of Sir William Eden, but when it was offered to the National Gallery for purchase, the funds of the Trustees had just been exhausted by another important acquisition. At this crisis the National Art-Collections Fund came forward with its customary promptness and generosity. Sir Timothy Eden's liberal proposal was accepted and the picture has become the property of the nation.

If this tiny painting were no more than a rare and curious document, the purchase might be challenged as a concession to the sterile theory that the ideal of Museum making is the filling of gaps, and that the quality of the material used for the filling is of secondary importance. If Fabritius were remembered only because he was a rarity, because he died young and his works have been the battleground of many a critical dispute, we might rightly question the policy of paying any considerable price to get him represented at Trafalgar Square, where space and funds alike are limited. But Fabritius left a reputation for prospective greatness which entitles him still to a place between Rembrandt and Vermeer, and some of the reasons for that reputation can be gathered from this curious little picture. Let us admit at once that it does not score a direct æsthetic bull's-eye like the famous *Goldfinch* at the Hague. Instead of that picture's extreme breadth and force of handling, we find in this *View in Delft* the finish of a miniaturist: instead of a large simple plan we find one oddly complex and capricious. Now when we consider the scanty remnant of the painter's works, we must be struck by the fact that no two are alike, and that even when Fabritius follows Rembrandt he does so with a difference. We have, in fact, to deal with an original and varied experimentalist, one trying always to break away from the somewhat limited range of Dutch painting in about the year 1650, and gaining thereby among his fellows the reputation of a liberator, who but for his untimely death in the explosion of 1654, might have effected a new revolution. Viewed in this light we shall see in our little picture an attempt, quite modern in its intention, to combine an open-air vividness of tone, with a most elaborate study of receding planes, beginning with the big *Viol da Gamba* on the left, and continued there by the lute and the seated figure;

[1] Painted in oil on canvas. 106 in. x 72 in.
[2] Painted on canvas laid down on a panel. 6⅛ in. x 12⅛ in.

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in the centre passing down the level street towards the Stadthuis; on the right facing the problem of the cobblestones rising to the bridge and the half hidden street beyond. The whole is carried out with the precision of a miniaturist, although the canvas chosen is just a little too coarse to give that precision its full value, and is united by a pattern of capricious audacity, which recalls some of the designs made by Degas and others in Paris when the Japanese fashion was at its height. The use of the black trellis in particular should be noted. Now just about this very year 1650 the importation of Oriental porcelain by the East India Company changed the whole character of the ornament on Delft pottery. It is clear that Fabritius seized upon this source of inspiration, just as the Paris artists did some two hundred years later, and that our picture is one of his first experiments in what might have become a notable movement. I had noted previously the Oriental element in the mature designs of his follower Jan Vermeer; but until I happened to look up the history of the Delft factories, I was not aware that these tentative experiments in painting were the echoes of what was a revolution in the local ceramic industry.

We may recognize, too, some traces of this influence in *The Fish Stall.*[3] [PLATE A] by Emanuel de Witte, which the Trustees acquired recently from Messrs. Agnew. Those who visited the exhibition of Dutch masterpieces, which was held in Paris in 1921, in the Salle du Jeu de Paume, will remember that one of the most striking works in the show was a similar picture by de Witte, signed and dated 1672, and lent by the Boymans Museum, Rotterdam. Our picture is practically a companion piece, and being apparently unsigned had long passed as the work of Pieter de Hooch, under whose name it is entered in the new edition of Smith's Catalogue (No. 284). As in the Fabritius we are face to face with a design of singular modernity, which indeed presents a close analogy with the once popular, and now unduly depreciated, harbour scenes by James Tissot. The sunlit figures to the right, in their grace and vividness, bear testimony to the influence of de Witte's fellow townsman Vermeer, but for the sails and sky to the left I can think of no contemporary parallel. When we return to the foreground we are back in the seventeenth century. The portly housewife, a superbly painted figure, recalls Jan Steen in that monumental mood which excited the admiration of Reynolds. If the stall-keeper is less felicitous both in tone and treatment, it is impossible not to give a word of praise to the masterly realism with which her slippery wares are touched in; the craft of representative painting could go no further.

Altogether the work is one which in quality and interest is worthy of a place with the best things from the Peel Collection, and for a Dutch picture that is warrant enough. It is curious that the Gallery should have acquired at the same moment from quite different sources two pictures which were painted at Delft within twenty years of each other, each of which displays an effort at breaking away from the common formulæ of Dutch composition, at combining a vivid effect of open-air lighting with a daring asymmetry of plan, which we can the more certainly attribute to an Oriental influence because precisely the same phenomenon reappeared in the Paris of the Sixties and Seventies when Japanese art was discovered there. Some specialist in the history of Delft may perhaps be able to enlighten us on the connexion between the painters and potters who were fellow members of the Guild of St. Luke in that town between 1650 and 1670, and so explain how Fabritius, Vermeer, and de Witte, in such works as these, stand apart from the other Dutch masters.

[3] Painted in oil on canvas. 22¾ in. x 25½ in.

FRENCH EIGHTEENTH CENTURY FURNITURE IN THE WALLACE COLLECTION—III

BY D. S. MACCOLL

CRESSENT'S BUST AND SOME OF HIS COPYISTS

BY the courtesy of M. E. Babelon I have been able to arrange for a photograph of the unique bust by Cressent transferred to the Cabinet des Médailles in the Bibliothèque Nationale from the library of the ancient Abbaye de Sainte Geneviève. It is reproduced on PLATE I, so far as I know for the first time, except on a tiny scale in Mlle. Ballot's book. There it figures as a detail on the medal cabinet from the same source, also by Cressent. Its beauty and interest justify me, I think, in reverting to its author, and I will devote the rest of a short article to some novel points connected with him before pushing on with my waiting list. Like the cabinet, and like its subject, the bust is sober work in a florid time. It is thoroughly designed and finished, with details in the linen ruching and handling of the order of the Fleece that betray the decorative sculptor. It is also fine portraiture, with something of sensitive and tremulous in character that makes one think the sculp-

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A—Louis, Duc d'Orléans, by Charles Cressent. Bust executed for the Bibliothèque de Sainte Geneviève in 1754, two years after his death. (Bibliothèque Nationale, Paris)

Plate I. French Eighteenth Century Furniture in the Wallace Collection—III.

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tor of this posthumous likeness must have made studies during the lifetime of the original and at an earlier age than forty-nine, at which he died. It would carry me beyond my bounds to give an account here of Louis III, Duc d'Orléans, son of the Regent, scholar and recluse. For that and for comparison with a portrait of the prince in the Wallace Collecion till recent years unidentified, I must refer my readers to the *Saturday Review* of February 3.

Cressent, as I have said, was a sculptor turned into a cabinet-maker. He revenged himself by developing the masks and terminal busts which were a feature of Boulle tradition. Those busts are a doubtful feature of the general design, because they quarrel with the conception of the cabriole leg of table or commode as a leg, introducing a mixture of fancy and conflict of scale. The effort to assimilate them went on to the end of our story, when the cabriole had disappeared. In the commode illustrated here [PLATE II, [C and D] the Zephyr busts have been set not on the front but on the back legs, but there are three scales of figure-sculpture fighting on one commode. Discount made for that and other failures in design-logic, it is a singularly handsome piece of Gillot-Watteau fantasy, of wood and bronze-maker's skill. It came to hand by one of those coincidences which, in my experience, are very frequent. It was discovered in the window of a London dealer by the wife of Mr. Rechnitzer, who purchased it on the day that the casket signed by Antoine Foullet was published in the BURLINGTON MAGAZINE. It is signed twice over, under the marble slab [PLATE H], by P[ierre] A[ntoine] Foullet, who appears to have been another worker, probably a kinsman. Mr. Rechnitzer wrote offering to show me his purchase, and has been good enough to have it photographed for our readers. I conjectured that what he had acquired was the piece with the same signature in the sale of furniture from the collection of Miss Alice de Rothschild[1]. But on seeing the commode I recognised it as one of Cressent's most famous designs, the accessible example of which came to the Louvre in 1915 as part of a bequest by Baron Schlichting.[2] It is identified as Cressent's by the description in his sale of 1749, No. 7.

Deux commodes d'un contour extraordinaire à toutes celles qui se sont faites jusqu' à présent, avec deux portes par les côtés, enrichies d'ornements de bronze. Il y a sur le devant deux enfans qui balancent un singe, le tout parfaitement bien sizelé, doré d'or moulu, le marbre de Verret du plus beau, elles portent 4 pieds six pouces, les deux tiroirs sont en hauteur.

It was evidently a favourite model: there were four of them in the sale of 1757, Nos. 125-28, and one with two *encoignures* in 1765, Nos. 70-2. Two were in the collection of Baron Ferdinand de Rothschild, and are probably still at Waddesdon, and one in that of Baron Edouard in Paris. The commode of M. Eurat (Port. des Arts Déc. Pl. 50), and that in the Jones collection, No. 16, are closely allied designs.

Here, then, is a remarkable example of contemporary plagarism. Foullet's reproduction is very close to the Schlichting example: the width is that given by Cressent, but for some reason a band of wood has been added above and the lower member deepened, so that the bronzes are slightly displaced: the drawer handles are detached from the other mounts; the feature below is replaced by a mask which was current in the Boulle ateliers (see, for example, Molinier, p. 72, for its presence on a cabinet in the Louvre.) There is some variation in the lower leg mounts and in the lower mounts at the ends: the monkey looks the other way, being evidently the right-handed one of a pair. Otherwise the Schlichting mounts might have been borrowed and recast for this commode, and the marquetry follows the same lines; the lower drawer, instead of cutting straight across, dipping with the lower curve of the mounts. There are no side-cupboards.

I enter into all this to illustrate once more how largely designs and mounts became common property; how unsafe it is to attribute pieces to the hand of this or that maker on *primâ facie* grounds, and how little a maker's signature may mean designer's. All we know of P. A. Foullet is that he was a *menuisier-ébéniste*, who became master in 1756. He also served as *juré*, and " déposa son bilan " (i.e., went bankrupt) in 1769. Till those two pieces turned up only two were recorded at sales.[4] Now Mr. Rechnitzer's commode does not bear the *maîtrise* stamp (the Miss Alice de Rothschild table does). It was therefore made before Foullet became master in 1756. We have therefore to solve the puzzle how he came to annex this design[3] while Cressent was formally still active. There are two possibilities. Cressent announced his retirement in the catalogue of the sale arranged for December, 1756,

[1] Christie's, Nov. 25, 1922, lot 120, a Louis XV writing-table with inlay of vases and writing materials. The same mounts and " gallery " appear on No. 26 in the Jones Collection at South Kensington. In the same sale, by the way, was a Louis XVI marquetry table on which the stamp had been read as SIAOA. This was incredible, even among *ébéniste* names. The name had been read upside-down, being VOVIS [J. A.] an obscure *maître* of 1767, by whom no piece was hitherto on record.

[2] Reproduced by Denis Roche. *Le Mobilier Français en Russie*, 1912-13, pl. XV and XVI; also in *Gazette des Beaux Arts*, June, 1920, by M. Migeon, and by Mlle. Ballot, p. 148.

[3] The possibility of the model being Foullet's originally may be set aside. The slight disturbances of unity in his version are against it, apart from evidences of style and the sale-descriptions.

[4] In 1913 (Paris) and 1920 (Harland-Peck at Christie's), a commode in marquetry and one in lacquer. See appendix to *Les Artistes Décorateurs du Bois*.

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but postponed till February, 1757. He may have been making preparations and disposing of his models during 1756, and this piece may have been signed before the day in that year when Foullet became master. On the other hand the commode and the table (as M. Founès, its purchaser, was good enough to ascertain) both bear a second stamp, a large *fleur-de-lys*. In the prospectus of the Comte de Salvert's forthcoming work the extract about "Joseph" (i.e., Joseph Baumhauer) explains that the tiny *fleurs-de-lys* each side of his stamp mean that he was employed by Royalty: he was, therefore, privileged and never became master. Foullet was probably in the same position originally, and on that account permission may have been obtained for him to reproduce Cressent's design for a royal palace. It has 47A in ink or paint at the back, possibly a Revolution sale number, and indicating one of a pair.

The same moral is to be drawn from the corner-piece [PLATE II, B]. It is one of a pair, never exhibited or catalogued, which has remained in the offices at Hertford House. They have a rather botched appearance, the central feature having been set in at a different level from the rest, the straight fillets of bronze rudely cut off, and the small interstices not filled in with marquetry. But examination proves it to bear the stamp of that chameleon, Jacques Dubois.[5] We have seen him turning aside to produce a piece of "Boulle": here he is bagging Cressent's mounts and carelessly sticking them together. The mount in the upper corners is to be found on the Chappey-Castellane-Hodgkins armoire: the straight fillets with a diamond kink on that piece and on the Schlichting commode; the ivy-sprays, so unpardonably twined round a straight fillet, on the last. The mask, which seems to represent what the mythologists call a "contamination" of Diana and Ceres, is of the Cressent type, but I have not run her to earth elsewhere.[6] I may add that those ivy-sprays, twined round curved mounts, occur on a cabinet by Dubois said to have been executed from a drawing by Nicolas Pineau (reproduced in Molinier, p. 146, from the collection of Baron Nathaniel de Rothschild at Vienna). This goes to strengthen my suggestion of Pineau as a designer for Cressent.

I am anxious in these papers to avoid conjectural attributions, of which there have been too many; and I should lengthen out the present study unduly if I dealt with all the pieces, furniture, clocks, fire-dogs, at Hertford House, that exhibit a kindred design to Cressent's or might be assigned to his hand. But I will indulge myself with one example for which his name has been put forward. I am not going to call it Cressent's until I know; but this handsome bureau [PLATE II, F] is interesting because it is on the exact border-line between the Boulle and Cressent styles, a moment through which Cressent must have passed. Compare it with the bureau in "Boulle" work of the Cabinet du Conseil at Versailles, or with that in the collection of M. Edmund Foulc. The Versailles table has a bolder fling in curvature and a more generous overlap of the top. But the general design, the shape and mounts of the drawers are the same, and the terminal busts at Versailles are elder sisters of ours: the mother is on Boulle's Mazarine commode, also the key-hole mount: the mask on the central drawer is on Boulle's cabinet-bureau for the Elector of Bavaria. On the other hand our keyhole scutcheon [PLATE II, G] is a variation on the double-eagle-head device of the Boulle atelier, and the Bacchante's mask [PLATE II, E] is to be found on a bureau in the Louvre ascribed to Cressent[8] and is undoubtedly in his manner. In that bureau the prim ladies at the corner have forgotten their architectural rectitude of office; they have turned their heads coquettishly on one shoulder, and they sport a raking plume-aigrette like that on the mask of Cressent's dragon-commode. We may say, then, that our bureau marks the change from the Boulle marquetry of metal and shell to the *placage* of *bois des îles*, that the old shapes and features are being tentatively transformed, and that one of those features occurs on a piece generally accepted as by Cressent.

[5] IDUBOIS *ME*. This item should be added to the list of signatures in my first article; also another uncatalogued piece, an upright clock-case stamped N PETIT *ME*.

[6] Cressent may have been attracted to Diana by the pun upon his name in her crescent.

[7] *Portefeuille des Arts Décoratifs*, pl. 561, and Lady Dilke, p. 150.

[8] *Portefeuille des Arts Décoratifs*, pl. 485, and elsewhere. Described by Mlle. Ballot, p. 134. She quotes in support of Cressent's authorship the description in his *scellé*, "Quatre termes de moyenne grandeur, avec des testes de femmes coiffées de plumes et aigrettes, dont le buste est en console . . . plus un terme en console représentant une femme coiffée ornée d'une aigrette de plumes."

NOTES ON VARIOUS WORKS OF ART

A MADONNA BY NERI DI BICCI.—A survey of the career and production of Neri di Bicci is unfortunately still rendered difficult by the fact that as yet this painter has not been made the subject of an up-to-date monograph. In the preparation of such a volume one would have the rare advantage of the minute information about the Neri di Bicci's life and work, contained in his own *Libro di Ricordi* kept between 1453 and 1475 and now in the library of the Uffizi at Florence—a source of the most important information concerning the conditions under which a

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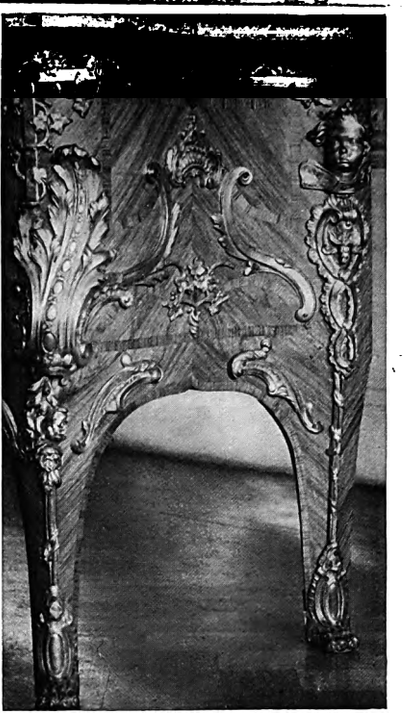
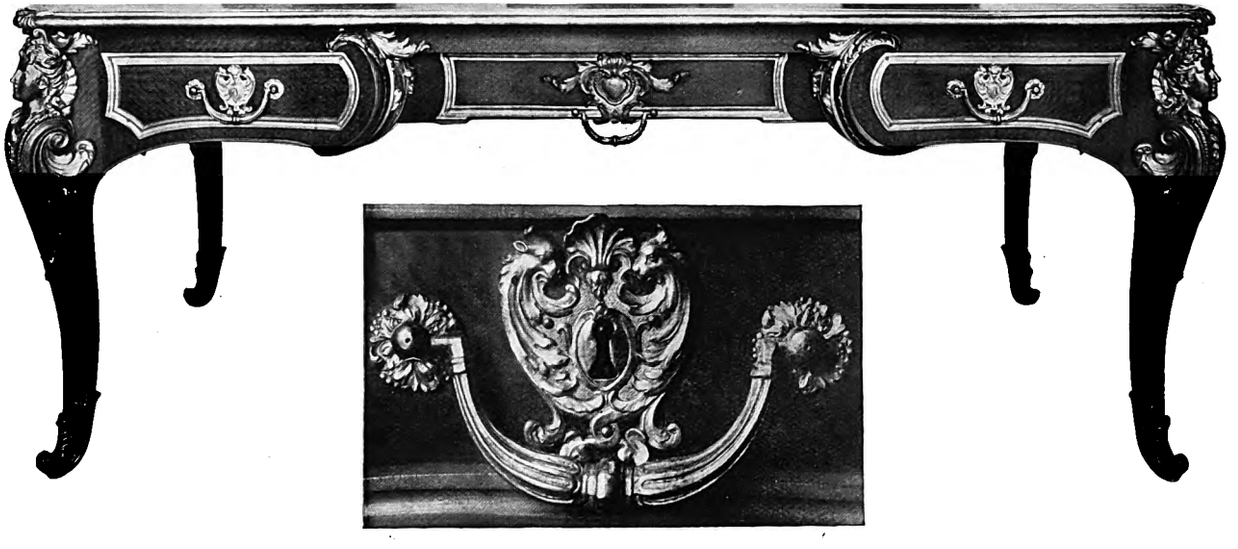
B—Corner-piece by Jacques Dubois. 95.9 cm. by 69.9 cm. by 50.8 cm. Uncatalogued. (Wallace Collection.)

C—Commode with stamp and mark of P. A. Foullet. 90.2 cm. by 146 cm. by 64.1 cm. (E. Rechnitzer, Esq.)



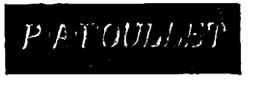
D—End view of Commode

E—Mask on the end of table *F*



G

F—Table in Régence style, at the head of the staircase, No. 35 (Catalogue, 1920, Old Board Room, No. 5). 78.7 cm. by 198 cm. by 101.6 cm. Beneath (*G*) is the keyhole scutcheon, enlarged. (Wallace Collection.)



H—Signature on Commode *C*.

J—Mark on the Commode *C*

Plate II. French Eighteenth Century Furniture in the Wallace Collection—III.

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TILDEN FOUNDATIONS

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Florentine quattrocento painter worked, and yet to this day generally accessible only in Milanesi's excerpts in his edition of Vasari.[1]

A work, hitherto unpublished, and which in an account of Neri di Bicci's production undoubtedly would occupy a place of exceptional distinction, is the *Madonna and Child* in the possession of Mr. Annesley Gore, here reproduced [PLATE A]. As a design it is extraordinarily happy, the figure of the Madonna making a simple and easily flowing silhouette against the pale blue of the sky, the head of the Infant Christ, emerging over the dark blue of the Virgin's mantle, effectively counterbalancing the inclined profile of His Mother. Across the top of the picture is suspended a garland, the severely symmetrical disposition of which is agreeably broken by the gay arabesques of the scrolls tied round it and capriciously fluttering in the wind. The diagonal placing of the Madonna, with her bent head in contrasted direction, points, I think, beyond the possibility of a doubt, to an inspiration from Botticelli's early *Chigi Madonna* (now in Mrs. J. L. Gardiner's collection), and as in that picture the mystical note is struck by the grapes and ears of wheat presented by the angel, so it is here by the pomegranate held by the Infant Christ.

As the *Chigi Madonna* may be dated slightly later than Botticelli's *St. Sebastian* of 1473, now in the Berlin Gallery,[2] the picture by Neri di Bicci here published may as a corollary be assigned to the closing stage of his long life. (1419-1491).

A SIGNED WORK BY MARCELLUS KOFFERMANS.—We are all familiar with a tendency in art criticism to go to exaggerated lengths in ascribing works to artists who were notoriously receptive and frequently varied their style. Among Flemish painters, for instance, one to whom it has become customary loosely to attribute a number of pictures of very disparate character, is that curious and interesting *retardataire*, Marcellus Koffermans, who, although living in the second half of the sixteenth century (the records of him date from 1549-70), harks back in his art to much earlier periods. In view of the tendency now referred to, a signed work by this artist is a particularly valuable document, and I am glad to have this opportunity of publishing one such example, all the more so as the other ones which exist—I have seen some nine of them enumerated[3]—have in many cases not been reproduced and are not very accessible. The picture in question [PLATE B] is a small panel, belonging to Mr. Arthur Tooth, and previously in the Burdett-Coutts collection. It shows on the left the Virgin, seated, and holding in her arms the Infant Christ, who receives a wreath of flowers from St. Catherine; another female saint, perhaps the Magdalen, stands between the Virgin and St. Catherine, watching the Child to whom she is about to offer a flower. In the background is seen a landscape, with a city by a river at the foot of a range of hills, above which some birds are circling in the air—a note this which brings in a touch of modernity rather contrasting with the neo-primitiveness which is characteristic of the group of figures, among which that of the Madonna achieves considerable charm in its archaistic revival of the formula of an earlier age. The picture is very pleasing in colour, with two shades of positive red—in the drapery on the left and in the dress of St. Catherine—enclosing the dark blue of the Madonna's and the Magdalen's cloaks. Below, on the right, is the signature in full—" Marcellus Koffermans fecit." T. B.

[1] Vasari, *Le vite*, ed. Milanesi (Florence, Sansoni), ii, 69, etc.

[2] Compare Horne, *Botticelli*, p. 37.

[3] Compare W. Cohen's article on Koffermans in Thieme-Becker's dictionary, *ad litt.* (under Coffermans, the alternative way of spelling his name).

LARGILLIERE'S *LOUIS XIV AND HIS FAMILY*

BY W. G. CONSTABLE

THE publication in the BURLINGTON MAGAZINE for September, 1922, of an iconographical note on this picture in the Wallace Collection, has brought to my knowledge new and valuable evidence on the points discussed. M. Emile Dacier, of the Bibliothèque Nationale, working on an allied problem with independent material, agrees with my conclusion that the child in the picture is the Duke of Brittany, the second son of the Duke of Burgundy; but holds that the governess is not Madame de la Mothe-Houdancourt, but her daughter, the Duchesse de Ventadour. Let me say at once that I consider his the better opinion, though I do not regard his reasoning as conclusive. His researches are published in the *Bulletin de la Societé de l'Histoire de l'Art Français*, 1920 and 1922; and by his kindness I am permitted to summarize them here. The well-known 18th Century Collection of L-J. Gaignat in the Hôtel de la Ferté (now No. 12, Rue Richelieu, Paris), included on the first floor a set of six decorative paintings representing various members of the royal family of France from Louis XIII to Louis XV, with their governesses. At the end of

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1768, a few weeks before the sale of the collection, Gabriel de St. Aubin visited the Hôtel de la Ferté and drew with pencil and ink sketches of these pictures on the first page of his catalogue, adding notes on their subject and painters. This catalogue is now in the possession of Baron du Teil. The first of these sketches, described as *Anne de Souvré with the two children of Louis XIII.*, corresponds in detail with a painting of that subject now at Versailles; the fourth, noted by St. Aubin as " le duc du Bretagne mort à 5 ans," in the figures, the furniture and the gun and cushion in the left foreground, exactly resembles the group of a woman and child sold in the Burdett-Coutts sale, which was reproduced with my previous note. The architectural background of the picture is absent in the sketch, which is scarcely surprising, seeing that the sketch is about the size of a postage stamp; but the upper part of the sketch shows a cartouche supported by loves, which is absent in the picture. M. Dacier thinks the picture has probably been cut down; since if its original height be taken at about that of the picture now at Versailles (a reasonable assumption, seeing that the pictures were part of a decorative whole), the present difference in height corresponds to the part of the sketch occupied by the cartouche. I have not had the opportunity of examining the picture for information on the point, but the owner tells me that there is no evidence one way or the other. Save for the doubt on this point the identity of the child seems well established; and M. Dacier agrees with my view that he is the same child as appears in the Wallace picture. This still leaves the governess doubtful, however, whom M. Dacier also regards as the same in the two pictures. At first, M. Dacier himself plumped for Madame de la Mothe-Houdancourt, but he now rejects her for the Duchesse de Ventadour. In the first place, he holds there is no ground for believing that the portrait at Versailles described as Mme. de la Mothe-Houdancourt, on which I based my former opinion, is of that lady. True, Soulié gives no reason in his catalogue for this identification; but presumably he had some grounds for preferring one shadowy personage to another. Secondly, M. Dacier argues that the age of the woman in both pictures is nearer that of Mme. de Ventadour, who was close on sixty when the little prince was the age he appears in the pictures, than that of her mother, who was eighty-four. Here, as M. Dacier admits, one can point to the fact that the painter has also played tricks with the ages of the other persons in the Wallace picture, notably with that of the king. This M. Dacier gets over by suggesting these figures were probably put in from earlier portraits, while the governess was painted from life. Even so—and the point is very doubtful—who can measure the capacity for flattery of a Louis XIV. Court portrait painter? M. Dacier's last argument is his weightiest. In the catalogue of the Salon de la Correspondance of 1783, a picture is described as:

" Nicolas de Largillière

46. Louis XIV. avec le Grand Dauphin, le duc de Bourgogne et le duc de Bretagne enfant, amené par Mde. la Duchesse de Ventadour. On voit les bustes d'Henri IV. et de Louis XIII.; le scène est dans la galerie de Versailles.

A. M. de Mirbeck, avocat au Conseil."

Nothing is known of the subsequent history of this picture, of which the owner died in 1818: and it is not proved that it is the one now in the Wallace Collection, which first appears in 1837 as the property of Mme. Huper St. Julien. of Paris. But the description makes it highly probable that the two are the same. If so, the presumption that the lady is the Duchesse de Ventadour is considerably strengthened.

One further point is interesting. With the Wallace picture the name of Largillière has been consistently associated; but it is nowhere mentioned in connection with the Hôtel de la Ferté pictures. D'Argenville (Voyage Pittoresque, 3rd edition, 1757) describes five of them as by Mignard, and the sixth (The Baptism of Louis XV.) as by Gobert. St. Aubin also gives the Baptism to Gobert, tentatively ascribes a group of the children of the Duke of Burgundy to Antoine Coypel, and only gives the picture now at Versailles definitely to Mignard. It seems therefore more reasonable to give the Burdett-Coutts picture to Mignard than to Largillière, to whom it was ascribed at the time of the sale.

REVIEWS

L'Art Ancien dans les Flandres (Region de L'Escaut). By JOSEPH CASIER and PAUL BERGMANS. Three vols, 303 pl. Brussels. (Van Oest & Cie.)

Belgium, as M. Vitry once pointed out, is the chosen land of Memorial Exhibitions—there were nine in the first fourteen years of the present century—and this sumptuous work, which commemorates the Retrospective Exhibition held at Ghent in 1913, is no exception to the rule that they are worthily recorded for posterity. This particular collection was of a mixed character, paintings having been wisely kept in the background for once, and the three hundred plates include a quantity of interesting objects of very different sorts—sculpture, woodwork, silver, illuminated manuscripts, tapestries, and

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topographical and heraldic pictures among the rest.

It is inevitable that when so small and well-worked a district was involved the finest works of art illustrated should also be the best known, especially as regards the sculpture. But some of the minor pieces are full of interest; it is curious, among other points, to notice the influence which Michael Angelo's marble Madonna at Bruges exercised over sculptors of a later date. The illustrations from manuscripts include three excellent plates from the strange and very important *Liber Floridus* in the Library of Ghent University, dated 1120.

Nobody would wish to say anything discouraging about a publication which reflects the greatest credit on the past and present enterprise of its country of origin. But these large, richly-illustrated and necessarily rather expensive books do raise awkward questions when their contents are of a miscellaneous character. Only the best endowed of libraries can hope to purchase them in any number, and only the most omniscient of investigators can lay his hand on the reproduction of any particular object once they have been put away on the shelves. They are, in fact, as difficult to deal with as sale catalogues, and they have not the sale catalogue's mercenary reasons for existence. E.M.

An Index of Chinese Artists represented in the Sub-department of Oriental Prints and Drawings in the British Museum. By ARTHUR WALEY. xii + 112 pp. (British Museum.) 15s.

One has often remarked on the moderate prices at which the Trustees of the British Museum have issued their publications in the past, and it is to be hoped that this book does not mark a permanent change in the policy. But, whatever its cost, every serious student of Chinese painting must possess it. It provides brief particulars of many more artists than those to whom the four hundred pictures in the Museum Collection are ascribed; in fact, it is a comprehensive dictionary of the most notable artists of all periods—the first of its kind in any language. Of special value are the references to extant originals or accessible reproductions of each artist's work. Our grateful appreciation is due to Mr. Waley for achieving so successfully a laborious compilation. W. P. Y.

Zen Buddhism and its Relation to Art. By ARTHUR WALEY. 32 pp. (Luzac & Co., 46, Great Russell St., W.C.1.). 2s. 6d.

I rather think our brief notice of this pamphlet some months ago under "Publications received" has escaped most of our readers, and in the ordinary press the little book was lost in the ocean of pre-Christmas reviews. It is not an ambitious work, but it has its importance for æstheticians who, whether sinologues or not, find profit in studying the attitude of the eastern mind to art. Mr. Waley has always admitted that the Chinese failed to elaborate an efficient system of art-philosophy. But he rightly thinks it worth while to study Zen not only for its own sake but because in practising it the Chinese reached a state of mental satisfaction curiously akin to that of æsthetic pleasure. The art-historian proper will be interested in the part of the essay in which Mr. Waley distinguishes between Mokkei and his follower Mokkei II., who would appear to have been really a Japanese priest, Mokuan, who went to China and passed a time in the Hangchow monastery of Jōji, which was occupied by Mokkei's followers. The abbot, regarding him as the reincarnation of Mokkei, gave him Mokkei's seals, and he became known as Mokkei II. Mr. Waley thinks that some of the many paintings now in Japan signed Mokkei may have been sent there by Mokuan, and that some of them may be his own work. So singular a story could easily have been set to a more romantic tune, but Mr. Waley is parsimonious of emotion, so much so that the wonder is how he escapes making his pamphlet dull. The real reason is that it is so much better written than most publications of its kind. It makes good reading not only because it is free from dryness, bigotry, and sentimentality, but because the author has a delicate sense of word values and knows how to arrange his thoughts for the literary form. R. R. T.

Les Anciennes Faïences de Bruxelles—Histoire, Fabrications, Produits. Par G. DANSAERT. Préface de M. G. DES MAREZ. (G. van Oest & Cie.) Brussels and Paris.

The old faïence of Brussels is little known outside Belgium. The aim of its earliest makers in the seventeenth century was to compete with importations from Delft. In the eighteenth century the Brussels wares had developed a thoroughly individual character. There were two chief factories—that of Mombaers (followed by Witsenburg) at the porte de Laeken, and that of Artoisenet and his successors in the rue de la Montagne. The latter produced ceramic sculpture of real distinction in plain white faïence, as may be seen from the plates with which M Dansaert's monograph is copiously illustrated. A third short-lived factory in the rue du Pont Neuf was chiefly occupied in the output of "grès d'Angleterre." In the account of this factory there is an interesting reference to proceedings taken against a certain Alexandre Jolly for failure to pay duty on imported Derby porcelain. Against his claim that the English goods were not subject to imposts payable on faïence, a foreman from the Brussels factory gave evidence that the Derby porcelain was in reality true faïence, but made of a finer clay than the local production. References to the export to the Continent from

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England of earthenware are plentiful, but allusions such as this to the export of porcelain are rare.

The many exhaustive monographs on potteries published in recent years are, as a rule, readily welcomed. The student will feel a certain lack of confidence in the reliability of this particular contribution to ceramic literature. It is disturbing to find, in a chronological table of antecedent and parallel events, such an entry as " invention de l'émail stannifère par Luca della Robbia," or, again, the statements that it was only about 1500, at Pesaro, that tin enamel was first used for glazing pottery, and that in 1500 the art of the faïencier was introduced at Delft. From these obsolete or extraordinary claims we pass almost without emotion to such minor curiosities as Straffordshire (and again six lines lower Strafforshire), Bœtcher, Hurtersberg (Saxe), and Wegwood. We beg leave to wonder whether we can trust M. Dansaert as a guide even through the study which is the particular subject of his imposing-looking book. B. R.

Chelsea Porcelain. By WILLIAM KING. 134 pp. 171 illus., 7 in colour. (Benn Brothers). £3 13s. 6d.

Collectors of Chelsea Porcelain will welcome the appearance of this handsome volume, which gives an exhaustive history of the manufactory from its inception in 1745 until its transference to Derby in 1784. The style is remarkably concise and erudite, enlivened by many touches of wit and happy suggestions for the elucidation of the difficult problems which still require to be solved. Mr. King has realized that such a work must be well indexed, with many cross references and authorities for the facts. Dates are given in every instance where these have been ascertained with exactitude, and many new discoveries relating to the source of the models and inspiration for the decoration of the china have resulted from his own researches. We are delighted particularly with the grasp of " The International Situation " of Porcelain manufacture which forms the subject of the first chapter, for such a valuable general knowledge of the ceramic art at the time tends to exalt our estimation of this factory's predominant success. The next chapter is headed " English Incunabula," an ingenious and unusual synonym for our first attempts at china making, which whets our appetite for many literary references well-sifted and appropriately commented upon. Mr. King then deals with the early Chelsea pieces, which themselves form documents of the highest order, giving a chemical analysis by Mr. Herbert Eccles, F.C.S., in support of his views. In passing he refers to a leaf-shaped dish, which was formerly in Dr. Diamond's collection, bearing the word " Chelsea," a triangle and 1747 in blue, and also a small *impressed* anchor on the back (Chaffer's 3rd edition, p. 711), and throws doubt upon the accuracy of the description. In this he is correct, for the present writer has examined these marks recently in a private collection and found them to have been added at a later date upon the backs of two dishes with painted landscape centres and flowers in colours, of heavy white Chelsea paste, full of moons, and obviously characteristic of the raised anchor period. Mr. King concludes that Charles Gouyn, a Frenchman, who had already a knowledge of Porcelain manufacture, either at Mennecy, Vincennes, or St. Cloud, aided by a silversmith and others, was responsible for the earliest pieces produced at this factory. He passes now to the great days of Nicholas Sprimont from 1750 to 1769, giving all the well-known quotations and some fresh ones, throwing light upon the supreme taste and skill of this master of design. The earliest known sale catalogue, that of the year 1755, which has been discovered by Mrs. Radford of Hampstead, (from whose charming collection several rare pieces are illustrated), is printed *in extenso* for the first time on page 69. This contains many models and patterns not at present to be found. Of these he remarks:

> *Hob in the Well* presents a puzzling problem. This is the title of a farce by Cibber, adapted in 1715 from Dogget's *Country Wake*, and so popular in its day as to have inspired a series of engravings by John Laguerre. The rustic humours of these works seem to have no correspondence with Chelsea porcelain of this date. It may have been a nickname given to the pattern, familiar enough on Imari wares, which depicts the story of the boy who saved his playmate's life by breaking the fish-bowl into which he had fallen; but I know of no Chelsea version of this theme.

In choosing subjects for his illustrations Mr. King has avoided all the usual models, and given us excellent photographs of the rarest pieces from private collections, which have no duplicates in the museums. A superb series of the finely-modelled figures of the red anchor period, belonging to Lord and Lady Fisher, including Plate No. 3 in colour of a man and woman seated holding baskets, in pale blues and pinks contribute highly to its success. Mr. King's knowledge of the Oriental and Continental factories, and his untiring researches among the actual pieces at the museums, render his book on Chelsea Porcelain a complete standard work upon the subject. B. G.

Ad Quadratum: A Study of the geometrical bases of classic and mediæval Religious Architecture. With special reference to their application in the Restoration of the Cathedral of Nidaros (Throndhjem), Norway: by FREDRIK MACODY LUND. (Batsford.) £5.

If you form a rectangle of two squares the angle between the diagonal of that rectangle and its short side is approximately 63° 26′. Then if you design a building in which that angle appears when the principal points on plan or elevation are joined together, you are

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designing " ad quadratum." You are also designing correctly, Mr. Lund says, and proves his theory in this large book by analysing the designs of a number of important religious buildings, from Solomon's Temple to Cologne Cathedral. Most of them adhere more or less to the principle, or appear to do so. Unfortunately in England we have only two properly designed churches—Westminster Abbey and Beverley Minster. These two are really " Gothic " architecture; the rest are Norman piles of stones with pointed arches and wonderful ornament. French cathedrals are more often correct, and Cologne is almost quite, except that an error was made in the design of the west front. Mr. Lund gives us the elevation as it should have been, and I entirely agree that his edition is better than that which exists. Now the cathedral of Nidaros (Throndhjem) has been under reconstruction since 1869, and Mr. Christian Christie was the architect; but on his death in 1906 the work was entrusted to Mr. Olaf Nordhagen, who, from the shelter of a supervising committee, has created a "personal" design based on feeling, and not guided by the mediæval principle " ad quadratum." Hence this book, which has been printed by order of the Norwegian Government, presumably for the information of Mr. Nordhagen. I hope, with all respect to those concerned in its production, that he will not be induced to abandon his delightfully restrained design for the rebuilding of the church, which is illustrated here, for this is definitely a case of rebuilding, and not mere restoration. Mr. Lund's design is also fully illustrated. It is rather like the Episcopal Cathedral in Edinburgh—perhaps better—and is a good example of nineteenth-century mediæval reproduction. It looks much more expensive than Mr. Nordhagen's church. Perhaps it would be better not to rebuild the cathedral at all.

The book is in two volumes, the second of which is a portfolio full of large plates of sketch plans and elevations of temples and churches. Most of them are covered with circles, pentagons, and triangles, drawn in thick red lines. These illustrate the theory evolved in the first volume. I found this very interesting up to a point, but I do not think many people will enjoy reading the mixture of geometry and religion in Chapters X to XIII. If Mr. Lund could detach his subject from the cathedral of Nidaros, and would write one octavo volume illustrated by a few very accurate architectural drawings, and translated freely by an English scholar, he would make a valuable contribution to our knowledge of the function of geometry in mediæval architecture. A. S. G. B.

English Church Monuments, A.D. 1150-1550. An Introduction to the Study of Tombs and Effigies of the Mediæval Period. By Fred. H. Crossley, F.S.A. (Batsford.)

Mr. Crossley has an analytical mind, and he writes with that accurate and forcible directness which is not to be acquired from the mere study, however diligent, of books on the subject, but from close personal observation. His classification and his account of the evolution of tombs are as convincing as they are lucid. The whole is illustrated in the lavish manner which distinguishes the house of Batsford; and, what is more, by far the greater proportion of the blocks is from the author's own photographs. Not but that he has availed himself, when needful, of other photographers' work; and he even gives, in his thoroughness, an illustration which will be unfamiliar to most English readers, viz., the view of a now destroyed tomb of native workmanship, exported to Nantes. The illustration in question is taken from Lobineau's *Histoire de Bretagne,* published in 1707, and depicts the alabaster effigy and tomb of John IV, Duke of Brittany, who died in 1399, and had been the first husband of Henry IV's second wife, Joan of Navarre. It is but a trifling matter, but surely it is incorrect to refer to one of the Bishops of Hereford as St. Cantilupe, instead of St. Thomas of Cantilupe. The subjects illustrated range from 1180 to 1580. The book itself is subdivided into (1) Introduction, including materials, provenance and makers of tombs and effigies, mediæval contracts for tombs; and colour decoration; (2) The architectural decoration of tombs and chantry-chapels from the thirteenth to the sixteenth century; Renaissance influence in the last-named century; the lesser figure-sculpture and weepers on tombs and chantry-chapels; heraldry; and the metal grates surrounding tombs; and (3) Effigies and costumes, civil and military; brasses; and, lastly, an ample index, with glossary of technical terms, and a classified list of all the effigies and memorials illustrated in this admirable volume. A. V.

A MONTHLY CHRONICLE

Corrigendum: No. 238, Jan., 1923.—*The Italian Rococo at Cambridge,* p. 53, col. 1. Transfer first 8 lines to foot of column.

Colour Prints at the British Museum.—The third exhibition of Japanese Colour Prints together with contemporary paintings and picture-books of the Ukiyoye School, now on view in a section of the Print Room of the British Museum, and covering the period c. 1776—c. 1790, A.D., affords us a comprehensive and valu-

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able insight into the work of the artists of this period. In the preface to the Ukiyoye book entitled *Nukume-dori*, illustrated by Okumura Mananobu (1691-1768), we read as follows: "From age to age and year by year, the manners and customs of people are dissimilar. Taste in coiffure and dress varies; and drawings which display these periodic changes are called Ukiyo-ye." Thus we realise the importance of the chronological sequence, here followed, when exhibiting these "Pictures of the World as it floats by." Nos. 1 and 2 are examples of the care with which these artists followed contemporary fashion. The hair is puffed out on either side of the head by means of a flexible piece of metal, tortoise-shell, or bamboo, called "bin-sashi," which was introduced in 1773 and caused a complete revolution in the mode of dressing the hair. As we go from print to print, we may notice the changes that took place during the years above-mentioned. No. 8—*The Actor Iroha as Osato*—is a very rare example of Utamaro's earliest-known print, designed in 1777 under his first brush-name of Toyoaki. Immature in design, there is but little sign of a genius who was later to produce work that, from its variety of subject and wonderful delineation of the human face, ranks in the opinion of many as the greatest achievements of the School. No. 33—*April Fashions*, by Hokusai (1760-1849), under the seal of Shunrō, his first brush-name—is equally rare and interesting. He was about 20 and still a pupil of Shunshō when he made this design. In 1779 he made an actor print; but this is his earliest-known bijin-ye or picture of a beauty. Some see in this print the influence of Kiyonaga; but, if we compare it with contemporary work of Shunshō—especially in a book *Irogonomi no jin-shiki* of 1785—it will be clearly seen how closely he has assimilated his master's style. Nos. 35 to 39 inclusive by Kitao Masanobu (1761-1816), and No. 42, which is dated, by Kiyonaga (1752-1815) display, by comparison with Nos. 1 and 2 by Shigemasa, the changes in coiffure and dress. Nos. 45 and 46, by Kiyonaga, are of special interest as showing the difference between the original sketch and the print. But the acme of Kiyonaga's genius may be studied in Nos. 49 to 52 inclusive, in which he displays a charm of dignified elegance that characterises his work and which most of his contemporaries followed with varying success.

Utamaro's style about 1788 is well exemplified by No. 90—*Holiday-making at Mio-no-Matsubara*; a fine composition, with the figures admirably grouped and a charming land- and sea-scape. Notable too for its grouping and the use of a beautiful white mica ground is No. 95—*The Six Poets represented by Women.* No. 108—*Girl dozing*, by Shunshō—is a fine print, but differing from his usual style, which may be studied in several of the exhibits. Shunzan, Yeishi, Shunshō, and Toyokuni each contribute characteristic work at this period. Shunman's ever admirable designs are well represented: especially delightful is No. 109—*The Tamagawa*—three sheets of a six-sheet composition in which he displays unique delicacy in drawing and colouring; varying shades of grey enlivened by masterly touches of red and green.

Of contemporary paintings, No. 152—*Girl with Mushrooms*—is a typical and charming example of Settei's manner. No. 160—*The beauty Takao*, by Toyoharu—is a fine specimen of his work. Of the books, No. 165, the justly celebrated *Seiro bijin awase Sugatami*, by Shigemasa and Shunshō; No. 176 by Shunshō; Nos. 168 to 170, by Kitao Masanobu; No. 174, by Shigemasa; Nos. 177, 180-181, *Insects, Flowers, and Birds*, by Utamaro, of matchless beauty; and No. 179, by Kitao Masayoshi—all supply valuable material for study. The exhibition is no less instructive than its predecessors, in which we witnessed the development of the art of Japanese wood-engraving and colour-printing which finds its culmination in this period. J. J. O'B. SEXTON.

THE NEW ENGLISH ART CLUB.—At the Club's last exhibition I felt as if I were walking in a hospital for quite desperate cases, in a place where the atmosphere made all healthy pigment fall into a deliquium. There reigned in the chamber a stillness as of impending dissolution. So that it comes as a pleasant relief to find the patients still breathing and to discern on their countenances that faint flush of life that to the sympathetic eye foretells the reanimation of the spirit within. That the patients are "doing as well as can be expected" now hardly seems too rash an announcement. Miss Ethel Sand's picture (22) is robuster both formally and chromatically than anything of hers I have yet seen. Miss N. J. Pietersen's picture of an artist's back (48) is, on a small scale, exactly the sort of ably managed painting the "New English" require. The spaces are worked into satisfactory patterns and the tones tell us the meaning of the forms plainly and in painter's language. Nothing is imported from literary or dramatic art as a concession to casual visitors who pass round and out of a gallery without a thought of ever living with anything on the walls. Mr. Allan Walton in his very competent *Interior* (98) revivifies by his youthful spirit the last remains of some old small academicism, and succeeds in making of it something at least palatable, much as stale scones are

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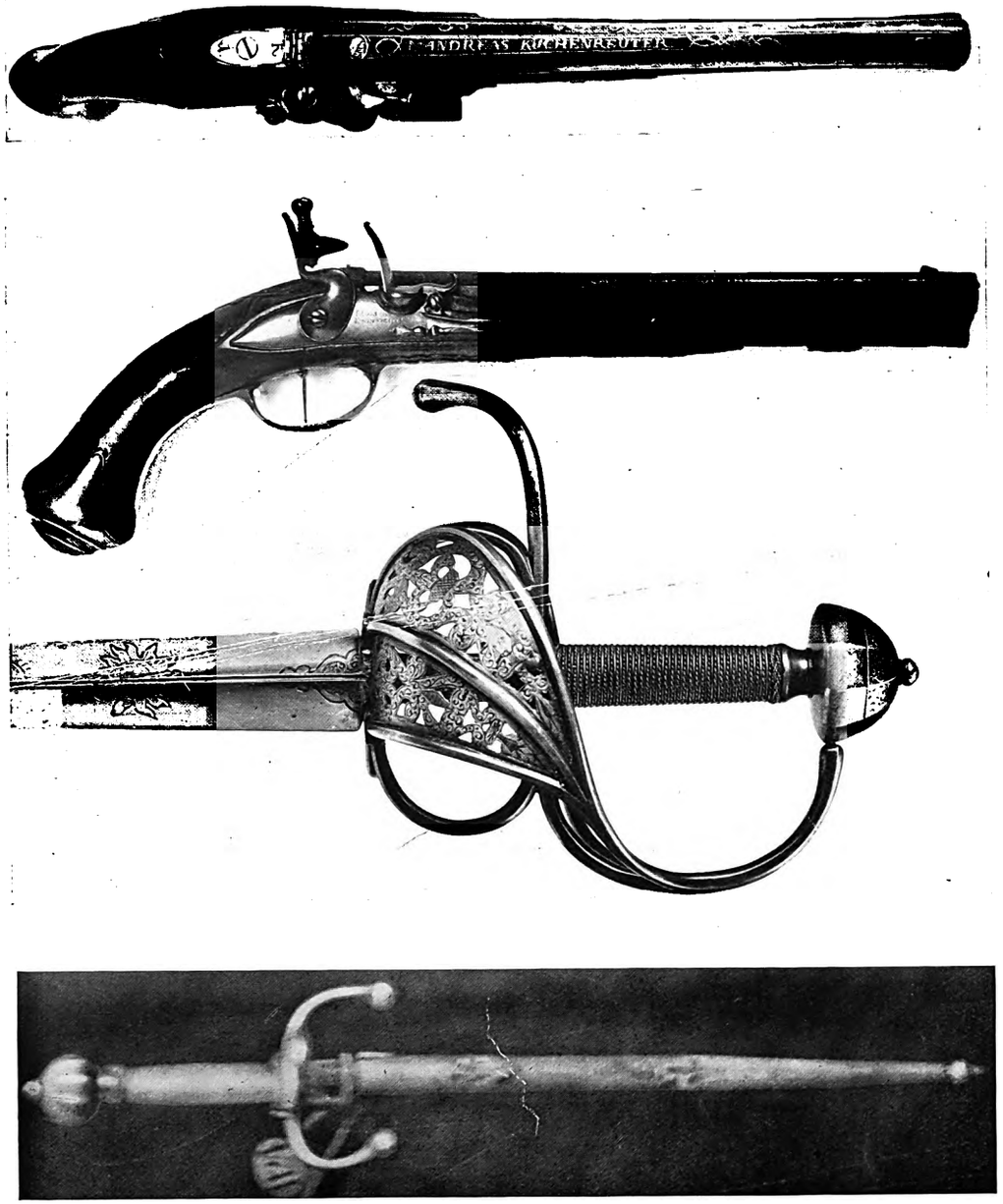

A—Flint lock pistol (companion to No. 1066). Stock of walnut wood with lock, trigger and ramrod-guard of gun metal. Engraved. Length, 40 cm. (15⅞ins.) Weight about .837 kg. (1lb. 13½ozs.) *B*—Sword (No. 1123), the companion to the dagger. *C*—the stolen left-hand dagger. Inverted pommel and upward curving quillons finished with silver. Length of blade 26 cm. (10¼ins.) (Wallace Collection)

Bookcase, English mahogany, early eighteenth century. Height, 2.95 m.; width, 2.08 m. (Bevan Collection)

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improved by toasting. Mrs. Granger Taylor has a clever sketch of two people in a motor car very singularly observed with a hilly background observed rather dully. It is quite otherwise with the prolific and ubiquitous Mr. Paul Nash, who can always relate the different sections of his vision completely. There are no changes of temper to disturb the eye as it travels about the picture surface. His foregrounds and his backgrounds are always aware of one another. This time he gives us four of his soundly planned but unpersuasive pattern-pictures. *The pink house* (23) is full of the ingenuity that comes of deep absorbtion in a strictly relevant problem, but with all its effectiveness is too like a well accomplished task to thrill the heart.

The problem Mr. Robin Guthrie has set himself in his enormous *Sermon on the Mount* (41) is altogether beyond his powers. Probably no living English painter could have done this even adequately. Mr. Guthrie should show us what he can do and keep what he cannot to himself. The work is only half finished but the design is already quite out of hand and nothing beyond the bare logicality of the subject and the similarity of the tones across the whole expanse of the canvas, make for unity. The forms that should march in order are broken into discordant clumps, and not even the dash of the brush-work can pull them together. Mr. R. J. Burn's single exhibit, *Study of a Girl* (186) is certainly very clever. It is apparently intended mainly as an imitation of an old master drawing. He gives us the crumples on the ancient paper and the white material of the high lights disintegrated and rubbed, all only less admirably rendered than in a machine-made colour print. Time's surface quality of dirt and scratches are surely less the concern of the artist than of the sentimental connoisseur. I should be happier with the talented Mr. Burn if he would even interpret his old master as Miss Hamilton-Mack interprets Mr. John in her *Little Caravan* (116), in which there reappears the popular unclothed figure of the slightly demented child and the other one, like a new character for " Alice in Wonderland," of the simpering girl of uncertain age in a newly ironed blue dress and plain apron, carrying a pig between her anatomically incorrect wrists as you might imagine a drunk man trying to carry a grandfather clock. It is a remarkable feat, and in its way a great compliment to the plausible apostle, to make every figure shout " John "—or at any rate "Jack "—and yet leave the picture without a single one of his merits.

The greater part of the remainder of these lesser painters we can consider only as a somewhat self-conscious crowd who plead their cause with more warmth than perspecuity, in the manner of a committee of decent unsuccessful folk. The drone and chatter is often penetrated by apt enough phrases; but they are not properly connected together, and however eagerly the listener may seize a meaning, the next moment he is forced to let go again and sit back and suffer the familiar drizzle of thin, feverish speech. Among the qualifications of the critic, patience is seldom mentioned, and yet the impatible critic is sure to forget his function if he deals for long with any society of artists kept in unstable equilibrium by a perpetual inflow of boys and girls the heads of half of whom are not yet cleared from their first sniff of turpentine. There is no sure way of distinguishing between those in whom art is a native growth and those in whom it is a series of transplanted dogmas.

These difficulties disappear when we turn to consider the larger men and those who have achieved senatorial dignity.

Mr. Steer has four characteristic pictures, charming as ever. In some of them the general tone is so high and the range consequently so limited that they affect us in a slightly unpleasant way at first, like underdeveloped prints. No one in England can paint landscape with such gentility, though in Havre Museum I remember some of the airiest of Boudin's shore pieces that are almost ludicrously like these. Mr. John contributes two oils. *Two Boys* (14) is a thoroughly vicious piece of painting. It has nothing fresher than the Royal Academy can give us. The trunks of the figures are weak and silly, like two wavering sheets of seaweed. The hand holding the boat is for all the world like a badly made white pudding wrongly tied, and all the fingers squirm about in the air powerlessly. Mr. John, as though conscience stricken, has flashed in a Tintoretto-Greco curtain by way of argument in favour of the rest. The other portrait (77) is nearer his old self, in his best and most serious attitude. *Posthumous portrait* (73), by Professor Tonks, is delightful. His *Nude* (80) is also good, though the background is imperfectly related to the rest. The group of caricatures (86) attracts us more by its finely related tones than by its exhibition of character. Mr. Tonks is more concerned with his own intellectual concept of the sitter's place in society than with the physical evidences of the sitter's character and inner nature. The drawing contains the portraits of several of our most distinguished contributors, and it is with reluctance that we sacrifice the idea of reproducing it to the Goddess of Discretion. R. R. T.

ARMS STOLEN FROM THE WALLACE COLLECTION.—The pistol and dagger (reproduced on the Plate and described below) were stolen from the Wallace Collection probably during the

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public hours of Sunday, 31st December. Till then the Collection had the rare fortune among museums of a record free from loss by theft or malicious damage. The market value of these objects, apart from their association with Hertford House, is small: only a collector intending to conceal their provenance would be likely to give more than a price in shillings. To any purchaser who may have acquired them in ignorance the BURLINGTON MAGAZINE confidently appeals for their return.

DESCRIPTION

No. 1064: FLINT-LOCK PISTOL (companion to No. 1066) which has a stock of walnut wood carved in low relief with scrolls, and is mounted with a butt, trigger and ramrod-guard of gun metal. The barrel is blued and has a flattened facet on the top inlaid with the maker's name:

I - ANDREAS - KUCHENREUTER

and silver scrolls. The lock plates engraved with the name

I - CHRI - KUCHENREITER

with the initials I K incised on the top, the barrel also bears an oval proof mark in gold; adjustable backsight; the ramrod mounted with horn. Length over all 15⅝ inches; weight about 1 lb. 13⅛ ozs.

German about 1740-70.

No. 1124: LEFT-HAND DAGGER (companion to the sword No. 1123). Inverted fig-shaped Pommel with facets; upward-curving Quillons of octagonal section, the ends of the quillons and the top of the pommel finished with silver and engraved with scrolls; single ring-guard containing a pierced shell: copper wire-bound grip. The blade 10½ inches long, of diamond-shaped section, with a strong square ricasso. The scabbard of wood, covered with velvet and mounted with a locket and ferrule of silver engraved with scrolls, etc.; it contains a brass-mounted pricker.

German about 1610.

From the Pourtalés, Juste and Nieuwerkerke Collections. Engraved by Jules Jacquemart on Plate 3 of the projected catalogue of the Comte de Nieuwerkerke's Collection prepared by Edouard de Beaumont.

LETTERS

"A FRANS GREENWOOD GOBLET."

SIR,—The publication in your December number of a Frans Greenwood goblet by such a distinguished writer on glass as Sir John Risley is naturally of great interest, especially, as Sir John Risley points out, in view of the fine and early shape of the glass. It is of even greater interest, because since Hartshorne wrote, considerable additions have been made to our knowledge of the process by which the engraving was done.

It is true, as Hartshorne states, that Schwanhart discovered about 1670, a "corrosiv" for attacking the surface of glass. But he used it, apparently, to give that effect of a smooth pattern on a rough ground, or vice versâ, which is nowadays even more efficiently produced with the sand-blast. It is at best rather a mechanical process.

Greenwood's technique was different. He used the unaided diamond point, a method more difficult, but capable of producing a range and brilliance of light and shade impossible with acid. The peculiar texture of Greenwood's work, strangely like that of the mezzo-tints which in his time were becoming an established form of engraving, is due to a succession of those burry scratches (in Greenwood's work they often cross one another) which a diamond point alone can produce. The effect on the smooth glass of a diamond scratch may be compared to that of the dry-point on copper as opposed to the effect of etching with the acid, which raises no burr.

An ordinary stipple-engraving on copper is a combination of both processes, and a knowledge of this fact may have led to Hartshorne's error, an error which has been repeated by others, including Percy Bate in his book on English Table Glass.

For the most important part of this information I am indebted to Mr. Hudig of the Rijksmuseum, Amsterdam.—Your faithfully,

W. W. WINKWORTH.

"JAN VAN GOYEN AND HIS FOLLOWERS."

SIR,—With reference to the article which appeared in the January number of the BURLINGTON MAGAZINE by C. Hofstede de Groot entitled "Jan van Goyen and his Followers," it might interest the author, as well as some of your readers, to know that the original of Plate IV, M (formerly in the Okhotchinsky Collection, St. Petersburg), *Gate of a town on the riverside*, by W. Knijff, originally bore the false signature of van Goyen.

The restorer told me that he found the real signature, which was in the middle foreground thus, *Knyf*, underneath. This fact is mentioned in my "Impressions of Dutch Painters and Painting," Part III, page 19.

I had ample opportunities for studying this panel, for it passed into the collection of my late father, at the dispersal of the Okhotchinsky pictures, about 1910. A year previous to this, it was at the loan exhibition organized by the Russian art periodical *Starye Gody* (see *Les Anciennes écoles de peinture dans les palais et Collections privées Russes*), published by G. van Oest et Cie, Brussels.

I well remember it having the steel-blue towers referred to by Mr. Hofstede de Groot, as well as the round lumps of paint on the foliage which I mention in the "Impressions," Part III, page 19.—Yours faithfully,

E. J. REYNOLDS.

AN ALLEGED FORD MADOX BROWN AT MILLBANK.

SIR,—There has recently been added to the National Gallery of British Art, Millbank, an alleged early work of Ford Madox Brown, with the following inscription:—

Portrait of the artist's first wife (Elizabeth Bromley) and Lucy Madox Brown (later Mrs. W. M. Rossetti), by Ford Madox Brown. Painted in Rome, 1845. Lent by Mr. Walker.

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This is an old Italian picture, and apparently represents a Madonna and Child. I think you will agree with me that, unless we believe in reincarnation, it cannot possibly be a portrait of the persons mentioned. It is not a work by Ford Madox Brown, nor does it even belong to his period. It must have been painted about 1720 or perhaps earlier. It is the mature work of a very poorly equipped painter, and probably an Italian student of the minor artists of the period could identify it. Judging from what can be seen at the edges, it was relined many years ago, and it has a number of old repaintings.

What is the explanation of this picture masquerading as the work of a modern painter? There have been considerable differences of opinion regarding the works added to the National Galleries during the last few years, but when an old master is labelled with the name of a modern painter one is entitled to apply that vague but picturesque phrase, "the limit."

Such an occurrence must be unique in the history of public galleries. There is just a loophole: is it possible that the label has been affixed to the wrong picture, and that a real Ford Madox Brown is described as an old Italian work at Trafalgar Square?

Yours faithfully,

Old Isleworth. HUGH BLAKER.

THE VASARI SOCIETY.

SIR,—The identification of the first of the two drawings by Gaspar Dughet reproduced by the Vasari Society (Ser. II, Part iii, No. 16), with the entrance to the garden of the Soderini family in the Mausoleum of Augustus, is fairly easy (see Figs. 83, 84, in *Topographical Study in Rome in* 1581 : *a series of views by Etienne Du Pérac* (1916), edited by me for the Roxburghe Club). But there has been a change in the antiquities represented. The colossal head and the two female statues are still there[1] : but the Sarcophagus is a different one. Instead of the Endymion Sarcophagus (easily recognisable in Pl. 36 of Du Pérac's *Vestigi,* though less so in his drawing), which Aldrovandi (*Statue Antiche,* p. 200) called "trionfo di Amore," which is now in the Palazzo Doria (Robert, *Sarkophagreliefs* III, Pl. XX, Fig. 77, and p. 92), we see a far simpler one, with the bust of the deceased in an oval between wavy lines, and a griffin at one end (and no doubt at the other, which is not seen in the drawing). This change is interesting, as it may give us some idea as to the date of the drawing. The Endymion Sarcophagus was still where Aldrovandi and Du Pérac saw it early in the eighteenth century, when it was drawn by one of Cassiano dal Pozzo's draughtsmen (*Windsor,* Vol. xviii, 89, lxv, 8082); but it was probably moved before or during the erection of the Casino of the Villa Pamphili-Doria (1644-52), for the decoration of which Camillo Pamphili collected a large quantity of ancient sculptures. And we may therefore put the drawing (say) somewhere between 1635 and 1645 or 1650.—Yours faithfully, THOMAS ASHBY.

[1] They have not yet been identified (Solomon Reinach, *L'album de Pierre Jacques,* p. 50).

AUCTIONS

MESSRS. SOTHEBY, WILKINSON & HODGE, 35, New Bond Street. FEB. 8th. A further selection of XVIIIth century English engravings in colours from the collection of Sir Edward Coates consisting of portraits of ladies after Reynolds, Romney, Hoppner, Cosway, etc. There are about 80 lots, many of which are important. FEB. 9th. Various collections of Embroideries and Furniture. The former include (lot 52) a set of vestments of unusual interest bearing the arms of Cardinal Altieri (Pope Clement X, 1670-6). The chasuble, stole, maniple, bourse and chalice cover are closely and elaborately worked in gold on purple silk; also good examples of Tudor and Stuart needlework. The furniture is mainly English, though there are also a pair of rare Chinese lacquer plaques with military subjects which give them a historical importance, while the catalogue discusses an interesting theory of their origin. FEB. 12th. A representative collection of Celtic and Greek coins formed by the late Horace Sandars, Esq. MARCH 12th to 16th inclusive. A further selection from the Christie-Miller library of rare books and MSS, a great many important and unique specimens being included.

MESSRS. PUTTICK & SIMPSON, February 9th. A further instalment of the collection of Mr. Gerard Lee Bevan. Among the articles offered are a pair of bookcases, of which one is a reproduction. The original piece, which is illustrated in the PLATE on p. 104, is a remarkably fine example of the architectural period of English Furniture which began shortly after 1700 and persisted until the designing in this style passed into the hands of Thomas Chippendale. It is curious to note how this architectural method first begins in the cases of the so-called grandfather clocks, where the solid mouldings are always of classical section and detailed with especial care. The same influence is noticeable in this bookcase. The pediment is admirably proportioned in its moulding sections and the carving flanking the akroter is cut with that particular vigour and sharpness which indicates the original conception and the fine workman. The frieze of the lower part is fitted with two shallow drawers, probably for charts relating to the contents of the cabinet itself, and another exceptional feature is the flattening of the panel-fields in the lower doors. These doors are double-hinged, in two flaps, that is each door is in two vertical sections, folding the one on the other, with a broad moulding on the meeting stiles, carved with the egg and tongue on either side, the same section being used for the upper part. The hinging-stiles of all the doors are moulded on their edges to allow of the door being buttressed when opened at right angles. The workmanship of the whole piece is of very high quality, and the design is exceptionally well conceived. H.C.

MESSRS. FOSTER will sell at Brocket Hall, Herts., the contents of the house, on MARCH 7th, 8th, 9th, 12th, 13th and 14th. The effects consist of a large collection of XVIIIth century English and some old French furniture, objets d'art, old Chinese painted wallpapers, a large library and a number of important paintings. The latter include a Reynolds whole-length equestrian portrait of George, Prince of Wales, and the illustrated catalogue describes other paintings by Sir A. More, van Goyen, etc., and drawings by John Downman, Daniel Gardner and others.

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GALLERY AND MUSEUM ACQUISITIONS

BRITISH MUSEUM: PRINT ROOM.

DRAWINGS.

F. BOUCHER. *Head of a boy,* " à trois crayons."

A. BEARDSLEY. *Hamlet following his Father's Ghost.* Early pencil drawing (1891). Presented by Dr. Harold King.

PRINTS.

Anonymous XV. Century. Six coloured woodcuts (Schreiber 445, 674, 900, 1004, 1715, and an undescribed *Last Judgment*). Presented by Major Howard through the National Art-Collections Fund.

Anonymous (F. Brun?), after Dürer. *The Monkey,* copied in reverse from B. 42, from the Huth Collection. Presented by Major Howard through the National Art-Collections Fund.

Almanach du Bibliophile. Five sets of proof woodcut illustrations to the years 1898-1902, designed by Bellery-Desfontaines, Florian, Steinlen, Grasset and Colin. Presented by C. Dodgson, Esq.

O. BANGEMANN. Three woodcut engravings after Orlik and Slevogt. Presented by the Engraver.

L. CRANACH. *Christ taken captive.* Woodcut, B.8.

MIRIAM DEANE. Five woodcuts printed in colours. Presented by the Artist.

R. GIBBINGS. Fourteen proofs of Menus designed for the Orient Line (woodcuts). Presented by the Artist.

L. LHERMITTE. Six etchings. Presented by Mdlle. Chariatte.

T. S. MOORE. *Centaurs bathing.* Woodcut. Presented by the Artist.

W. ROGERS. *Queen Elizabeth,* with title, *" Rosa Electa ";* engraving, of which only one other impression (at Oxford) is recorded.

R. SAVAGE. Fourteen woodcuts (book illustrations). Presented by C. Dodgson, Esq.

C. SHEPPERSON, A.R.A. Seventeen etchings (posthumous impressions). Presented by Mrs. Shepperson.

H. de TOULOUSE-LAUTREC. Three lithographs (L.D. 44, 143, 365). Presented by C. Dodgson, Esq.

BOOK.

J. M. MOREAU (le Jeune). Figures de l'histoire de France, 1785. Engravings by J. P. Le Bas and others (the original drawings are in the Department).

ORIENTAL SUB-DEPARTMENT.

JAPANESE SCREEN PAINTINGS.

HŌITSU. *Young Fir and Red Acacia.* On silver ground. (Reproduced in the BURLINGTON MAGAZINE for Nov., 1922). Purchased with the aid of a large contribution from the National Art-Collections Fund.

KANŌ YEITOKU, School of. *Bridge and willow-tree.* Purchased.

JOSA MITSUYOSHI (attributed to). *Bamboos in Snow.* One of a pair. Purchased.

INDIAN PAINTINGS.

KANGRA SCHOOL. *The Toilet of Damayanti.* Purchased.

SIKH SCHOOL. *Portrait of Dyan Singh.* Purchased.

JAPANESE PRINT.

TORŪ KIYOTADA. Tea-house Interior. Very large hand-coloured print. Acquired partly by purchase, partly by gift of R. N. Shaw, Esq.

VICTORIA AND ALBERT MUSEUM.

(Items marked * are not yet on exhibition.)

ARCHITECTURE AND SCULPTURE.

The Adoration of the Shepherds; relief in alabaster. FLEMISH; second half of 16th century. Presented by F. E. Andrews, Esq.

Christ and the Woman of Samaria; relief in ivory. GERMAN; late 16th century. Presented by Victor Ames, Esq.

The Twelve Apostles; figures in relief, alabaster, painted and gilded. ENGLISH; 15th century. Presented by the National Art-Collections Fund.

A Woman with a Vase; statuette in wood. FLEMISH (?); 17th century.

St. John the Evangelist; bust in walnut. SPANISH; (under French influence); 14th century.

Head of a Woman; walnut. SPANISH; 16th century.

Head of a Woman; corbel-stone in alabaster. SPANISH; 17th century.

Christ; figure from a crucifix; in alabaster. SPANISH; 17th century. Presented by Dr. W. L. Hildburgh, F.S.A.

CERAMICS.

Earthenware tile, unglazed, painted with a hare in red. SPANISH; 14th century. Presented by Monsieur Stora.

Lambeth delft wine-bottle with portrait of Charles II. Presented by the Misses Thicknesse.

*Thirty-one moulds for stove-tiles. GERMAN; 17th century. Presented by Dr. W. L. Hildburgh, F.S.A.

ENGRAVING, ILLUSTRATION AND DESIGN.

*Stipple Engravings (9) after A. Kauffman, etc. Bequeathed by Miss M. B. Hudson.

*Etchings (13) by the late Claude A. Shepperson, A.R.A. Presented by Mrs. C. A. Shepperson.

*Examples (2) of Cut-paper designs of flowers by Mrs. R. Hughes. Presented by Miss Gye.

*Etchings (2) by Auguste Brouet.

METALWORK.

A collection of Sheffield plate and silver of the 18th century. Presented by Miss M. B. Hudson.

A collection of ENGLISH and IRISH silver of the 18th century. Bequeathed by F. W. Smith, Esq.

A bronze Skillet; ENGLISH; 18th century. Presented by Helen, Lady Darell.

Three silver Seals of the Reynell family, 15th-17th century.

*A wrought iron gate with pediment, from a chapel; SPANISH; 16th century.

A large iron flower-tray with *iroye* decoration. JAPANESE; 19th century.

A group of objects in wrought iron, brass and bronze, from the F. A. Crisp collection, including a padlock from Morpeth City Gaol, and a wool weight bearing the arms of the Commonwealth.

PAINTINGS.

*G. B. CIPRIANI. Water-colour. Presented by J. H. Cattell, Esq.

*L. J. DESPREZ. *An Italian Town on a Rock.* Water-colour.

*THOMAS HEAPHY. *Portrait of a Naval Officer.* Water-colour. Signed and dated 1813.

*J. M. W. TURNER. *St. Albans Cathedral.* Pencil drawing. Similar in composition to the water-colour drawing No. 1684-1871.

*GEORGE WEBSTER. *A vessel in the surf off the African Coast.* Water-colour.

*ADAM BUCK. Miniature portrait of a gentleman. Signed, and dated 1802.

*PENELOPE COTES. Miniature portrait of a lady. Signed, and dated 1754.

*THOMAS HULL. Miniature portrait of a lady. Signed, and dated 1754.

*C. F. ZINCKE. Enamel miniature of Lady Arabella Fermor. Signed, and dated 1716 (at the back).

TEXTILES.

Tapestry-woven Band. PERUVIAN; 16th or 17th century. Presented by Sir William Lawrence, Bart.

Embroidered silk Cover and two embroidered Towels. TURKISH; 19th century. Presented by Mrs. Walker in memory of Dr. R. P. Cockin.

Specimens of needlepoint and bobbin lace, lacis and drawn work of the 17th and 18th centuries, chiefly ITALIAN, FRENCH and FLEMISH; an embroidered valance, probably SPANISH, 17th century; a CHINESE embroidered silk shawl and hanging, and a painted silk panel, 18th and 19th centuries. Bequeathed by the late Miss M. B. Hudson.

WOODWORK.

Bedstead, imitation bamboo in the oriental taste, with chintz hangings. ENGLISH; about 1790. Purchased.

Two arm-chairs of bent bamboo. Made in China for the English market, late 18th century. Purchased.

Two arm-chairs with carved openwork backs. ENGLISH; about 1780. Purchased.

Oak arm-chair, carved and inlaid. Period of James I. Purchased.

Collection of PERSIAN lacquerwork on papier maché, including two large panels (one of them modelled in relief), and a mirror case. Presented by Mrs. A. C. Charrington.

Three fragments of 15th century West Country screenwork with original gold and colours. Presented by Rev. F. Meyrick Jones.

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Bodhisattva. Chinese, Ming period (?) Cast iron, gesso and paint. Height, 50.8 cm. (British Museum)

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EDITORIAL: *Whitechapel Art Gallery—An Urgent Appeal*

SOME of our readers will already have received from Lord Burnham the grave news that, owing to the withdrawal of the London County Council's grant and to a falling off in subscriptions, the Whitechapel Art Gallery is faced with a very serious financial situation. It is no longer possible to carry on the work of the institution at anything like full pressure. The number of exhibitions has already had to be reduced to two per annum. The Gallery, in spite of all hopes and efforts, has so far failed to recover from the war-period depression, and now the withdrawal of the L.C.C. grant has made the trustees' position desperate. So lamentable a collapse after forty years of splendid endeavour will surely excite the sympathy and the generosity, not only of those of our readers who in the past have supported this East End undertaking, but also of some who have not hitherto seen their way to subscribe. To all who have enjoyed the exhibitions at Whitechapel, and who believe in the cultural and humanizing value of art among the poor and ignorant, the BURLINGTON MAGAZINE earnestly appeals on behalf of the following petition:—

WHITECHAPEL ART GALLERY.

A substantial grant made for years to this gallery by the London County Council has just been withdrawn owing to the present financial stringency. In consequence of this the income at the disposal of the Trustees, already curtailed by the loss of subscribers during the war, has been reduced to such an extent that it is not possible to keep the gallery open for more than a small part of the year. Normally the aim of the Trustees is to get together four or five different loan exhibitions every year, but owing to the circumstances mentioned above during 1922 it has only been possible to arrange two; they, therefore, wish to ask all lovers of art to help to carry on the work so well begun in Whitechapel by the late Canon and Mrs. Barnett thirty-nine years ago.

The Gallery is open daily during exhibitions from 12 noon until 9 p.m. free to all, and is visited by many thousands every week. There is no doubt that the exhibitions have brought, not only brightness into the lives that are spent in grey streets, but have widened the vision and imagination of the dwellers in East London by showing them beauty and giving them an insight into the manners, customs and habits of other nations through their respective arts.

A list of the exhibitions that have been held since 1901 is attached.

Will you send a gift, or better still, become a regular subscriber? Any gift or subscription will be gratefully acknowledged.

(Signed) BURNHAM, *Chairman.*
W. H. DAVISON, *Hon. Treasurer.*

AUTHENTICATED INFORMATION CONCERNING JEHANNET AND FRANCOIS CLOUET

BY H. S. EDE

FOREWORD

THE Clouets are, one may say, quite a recent discovery. Less than eighty years ago it was still thought that there was but one Clouet, though some people more astute than the rest, did go so far as to wonder how at one stage in his career he had an abnormally broad head, and at another an exceptionally long one. In 1850 the ignorance about the Clouets was profound. All portraits between the years of 1500 and 1620 were ascribed to François Clouet irrespective of style. M. Nagler, who between 1835 and 1850 published twenty-five volumes on artists, gives only four lines to Clouet. M. Waagen[1] in 1839 could say no more than "François Clouet dit Janet, florissait de 1540-1560." Passavant in 1833 and Kugler in 1847 knew no more. Mariette[2] knew nothing save what he got from Germain Brice, who in turn took his information from Félibien.[3] M. Laborde says that M. Alexandre Lenoir collected a great number of paintings—miniatures and drawings, attributing all to one Janet irrespective of difference of period or of style.[4] Also that in 1666 the Abbé de Maroles, who was a great collector, having 123,400 prints and in 1672 about 10,500 drawings, made a catalogue covering 8,000 artists, but only knew of one Clouet.

It was not until 1852 when M. de Laborde published his *La Renaissance à la Cour de France* that the Clouets were differentiated, and their separate lives placed in some semblance of order. Since then much new information had been gained,[5] notably by Jal, Bouchot, Dimier and Moreau-Nélaton. But it is still to Laborde that we must turn for the bulk of our knowledge, which even now is of an extreme paucity when we consider in what a prominent position, and at what an important artistic period both Jehannet and François lived.

[1] *Kunstwerk und Künstler in Paris,* von Dr. G. P. Waagen —Berlin in 12—p. 638.

[2] "Janet fu pittore del Re Francesco I et II dipinse a Fontanablo varj ritratti tra i quali veggonsi quelli dei suoi due monarchi; era excellente ancora in miniature." He adds "Janet; son nom était François Clouet et Janet son surnom. Sur sa medaille que j'ai, il est nommé Jehannet Clovet Pictor Franc. Regis et il faut s'en tenir là."

[3] "Il y avoit encore Janet, qui faisoit fort bien les portraits. On voit a Fontainebleau les portraits qu'il a fait de François I et de François II, et dans la bibliothèque de M. le président de Thou, il y en avoit pleusiers de principaux seigneurs qui vivoient en ce temps là. Il travailloit également bien en huile et en miniature." *Entretiens sur la vie des peintres,* 1666. *Tome III,* p. 118, éd. in 12.

[4] "Janet, peintre de portrait, particulièrement attaché a la cour de Henri II et a celle des rois ces fils. Lenoir: Vol. IV, p. 84.

[5] A fairly comprehensive list of references is given by L. Dimier in the Thieme Becker *Künstler Lexikon.*

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Of Jehannet's parentage nothing is authentically known save that he was not of French nationality. It is usually agreed, however, that his father was Jean Clauet of Brussels, who was painting there in 1475,[6] and who in the same year visited France[7] and was associated with Jehan Hennequart.[8]

In 1480 Jean Clouet came to Tours,[9] and it is possible that it is he who was employed to repair a picture for Queen Anne in 1485.[10]

On the other hand M. Moreau-Nélaton points to some notes on the back of " Clouet " drawings at Chantilly, suggesting that if the handwriting of these is by Jehannet, then he is decidedly of Italian origin,[11] which is indeed possible[12] and would account for much that is Italian in his work.[13] The name of Clouet was, however, very common in France in the sixteenth century,[14] the inscriptions are in French and show no trace of Italian forms of speech, neither, I think, can the drawings on which they occur be ascribed to either of the Clouets.

Of the two descendants of this Jean Clouet the information is much scattered, and I have here united in chronological order most—possibly all—of the facts that heve hitherto been published.

Of the Clouet paintings I cannot here speak at any length. The only authenticated picture by Jehannet is the now lost *Oronce Finé*, which he must have painted in 1530.[15] Other paintings which can reasonably be ascribed to him are the François dauphin at Antwerp (1520-3), *Princess Charlotte* (1520-2),[16] formerly the property of Messrs. Agnew and now in a private collection, the *Claude d'Urfe* [PLATE I, D] (c. 1533), No. 322 at Hampton Court,[17] and the *Guillaume Budé* (1536) in the collection of Sir Henry Howorth.

The *Head of Francis I* [PLATE I, B], No. 127 in the Louvre (date before 1525), attributed to Jehannet, I cannot accept as his work. In style it is entirely different from other paintings attributed to him and also the drawing for it at Chantilly, No. 52, case I [PLATE I, A], cannot on stylistic grounds be included amongst the drawings usually given to him. I have at Chantilly selected 20 drawings[18] which seem all to be of one style and which I consider to be the work of Jehannet. In the British Museum there may be one drawing by him, that of Jacques Ricard (1515 ?) in Box I of the Salting Collection.

It is indeed wonderful that Jehannet should so clearly have maintained his position, when we consider how widely different is the spirit of his work and style from that of the exciting movement which was spreading over France from Italy. By the time that François was in

[6] Laborde: *La Renaissance*, p. 578.

[7] *Archives de Lille*, 4th Sept., 1475. Germain: *Les Clouets*. Kramm, part III, p. 677. Laborde: *Les Ducs de Bourgogne*, 1851, Vol. II, p. 228. Acknowledgment of having received payment for " La paincture de vint six pans de paveillons," etc. Work mentioned has been seen by Jehan Hannekart.

[8] *Ibid.*

[9] Laborde.

[10] " 1485 a ung peintre de Tours, la somme de quatre livres deux sols six deniers, pour la façon et dorure, rabillé et paincl un tableau auquel a une belle fille, pour ce cy, comme appert par mandemend de mon dict seigneur, signé de son scelle de son scel."

[11] Drawing of " feu Monsr. de Guise Duc Claude Gran Pere " on back of which is written

" le sorcy plus bas
le ne ung petiz rouge
et un petyt pluz magre "

and on a drawing of a young man (Lesleu de poix)

Robe tannee damas Les cheveulx tanne brun
Saye veloux cramoysi
Propoint de satin blanc."

This last is like a portrait of Louis XII painted by Perréal, and the writing is like Perréal's writing.

Moreau-Nélaton: *French Portraits of the Sixteenth Century.*

[12] *Moniteur* of the 17th April, 1851, quotes a " compte de l'argenterie de Louis XI pour l'annee 1468," which mentions " Jehannet de Milan."

[13] Dimier sees an Italian influence in many " Clouetic " works. Noticeable in the painting of Francis I. in the Louvre (No. 126), Queen Eléonore at Hampton Court and Marguerite of Angoulême in Liverpool. This last is by the same hand as the Henry VIII, No. 269 at Hampton Court, which has been attributed to an Italian. Dimier: *French Painting in the Sixteenth Century.*

[14] Jal in his biographical Dictionary mentions two who were in the French King's Household in 1556 and 1559, and three others living in Paris. Coyecque in his *Recueil d'actes Notariés* gives five living in Paris between 1530 and 1545. One Thomas Clouet was " Procureur en Parlement " from 1522 to 1575.

[15] It is possible that this portrait is now masquerading under someone else's name and ascribed perhaps to Holbein. Its recovery would doubtless do much to clarify the vexed question as to what Jehannet's style is. See " A Portrait by Jehannet Clouet " by A. E. Popham on p. 129.

[16] Dimier: *Gazette des Beaux Arts*, 1906_2, p. 508. I have only seen this and the François dauphin in photographs (BURLINGTON MAGAZINE, vol. VI, p. 145), and so can form no personal opinion. In the same way the *Claude de Guise*, 1530, No. 148 in the Pitti (BURLINGTON MAGAZINE, vol. VI, p. 155), may be rightly attributed to Jehannet, but I do not consider the drawing for it at Chantilly (No. 71, case IV) to be his.

[17] The painting at Hampton Court follows exactly the drawing at Chantilly [PLATE I, C] under the name of Philippe Chabot (No. 131, case VIII) which shows signs of having been used for tracing and which is entirely in the style of other supposed Jehannet drawings.

[18]

François of Valois	1519. No. 10.	Psyche Gallery [PLATE II, F]
Jacques de Chabannes	1519. No. 21.	Box VII
Henri II enfant	1520. No. 14.	Box VI
La Reine Claude	1520. No. 6.	Box I
Jacques Ricard	1520.	Psyche Gallery
Guillaume de Montmorency	1525. No. 72.	Box VI
Henri d'Albret	1530. No. 68.	Box II
Charles of Bourbon	1530. No. 79.	Box VI
Leonora de Sapata	1530. No. 100.	Box IX [PLATE III, K]
Jean de Crezin	1531. No. 106.	Box VI
Jean Stuart duc d'Albany	1533. No. 120.	Box IV
Philippe Chabot	1533. No. 131.	Box VI [PLATE I, C]
Inconnue	1535. No. 130.	Box VI
Head of a Woman	1535. No. 141.	Box VI
Anne de Montmorency	1536. No. 27.	Psyche Gallery
François of Valois	1536. No. 148.	Box II
Jacques de Clermont	1540. No. 206.	Box XIII
Inconnue	1540. No. 196.	Box VI
Inconnue	1540. No. 219.	Box V
François de Clèves	1540. No. 192.	Box IV [PLATE III, L]

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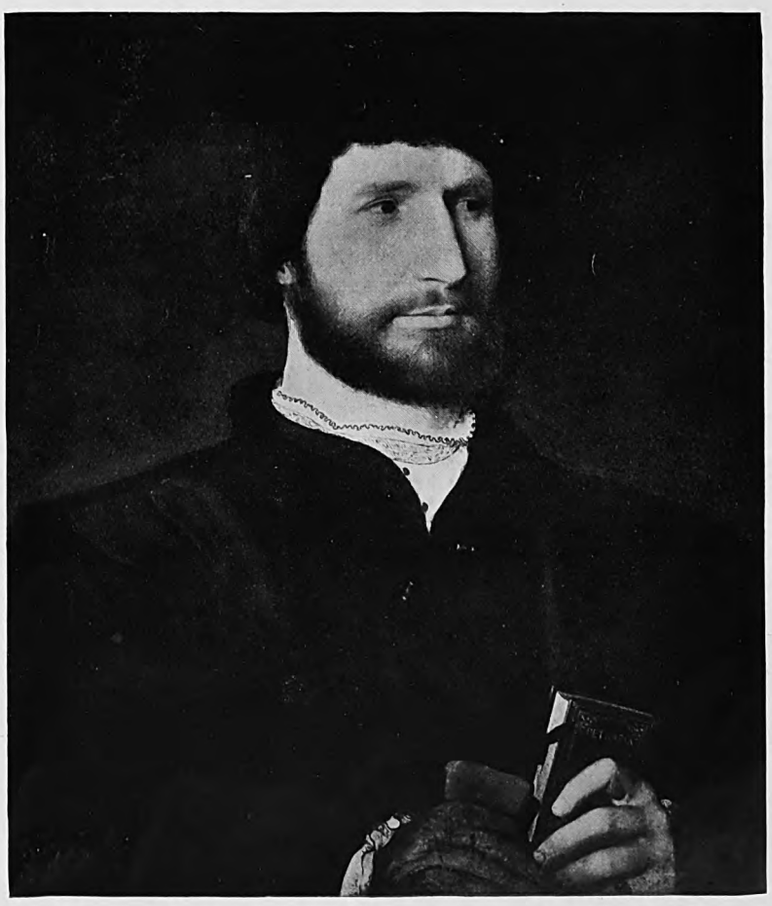
A—Francis I, attributed to Jehannet Clouet. Drawing No. 51, Case I. (Chantilly)

B—Francis I, attributed to Jehannet Clouet. Panel. Before 1525. (Louvre)

C—Philippe Chabot, by Jehannet Clouet. Drawing No. 131, Case VIII. (Chantilly)



D—Claude d'Urfe, by Jehannet Clouet. *c.* 1533. (Hampton Court)

Plate I. Authenticated information concerning Jehannet and François Clouet

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office, portraits were all the rage—" Le plus futil motif fut une occasion de portrait "—a new dress, or even a necklace might give rise to a portrait. Coloured drawings were sent about much as photographs now are, and to judge by a letter from Catherine de Medici to M. d'Humières they were no more satisfactory.[19]

François thus started painting at a fortunate moment, and though not so vital an artist as his father he became so popular that the old Janet was entirely forgotten in the new. He was certainly a more able draughtsman than Jehannet, but it was the ability of a recipe well learned. He knew beforehand what he was going to say, and consequently drew his sitters more as he thought they should be than as they really were. Jehannet, on the other hand, had to start afresh with each new sitter, taking his idea and composition from the inspiration of the moment, thus arriving at a more life-like portraiture. There seem to be a few obvious stylistic differences in the drawings of father and son. Jehannet arrives at his form by a free manner, hardly ever producing his gradation by rubbing the chalk on the paper as did François. He shades usually by strokes slanting downwards from right to left, while François did not care to leave a line showing in his shading. Jehannet generally indicated his eyes and mouth by several strokes, whereas François mostly formed them by one gradated stroke in the base of the eye or juncture of the lips, bringing the shading very perfectly up to the line and gradating it almost to the tone of the line. François draws the pupil carefully, usually with brown and black chalk, leaving as a rule the high light. He hardly ever loses the line of the mouth into the forms of the cheek, but uses a continuous line (in painting of glazed colour), which stops short. [Compare PLATES III, L and IV, N.]

If we must accept M. Moreau-Nélaton's discovery of the signed *Pierre Quthe* (1562) [PLATE V, S], now in the Louvre, as a genuine François Clouet, we are forced to admit him to be a very inferior artist, which is not what we would infer from the praise given to him in contemporary documents. On the other hand the attribution to him of the *Elisabeth of Austria* (1571), No. 130 in the Louvre [PLATE V, R], is entirely in keeping both with his renown as an artist and with the style of the drawings usually ascribed to him, the finest of which is perhaps the *Elisabeth of Valois* [PLATE IV, N] (1559), No. 46 in the Psyche Gallery at Chantilly. This attribution would carry with it the small *Charles IX* (1569?), No. 128 in the Louvre, the painting of which is identical with the *Elisabeth of Austria* [PLATE V, R], the larger *Charles IX* (1569) [PLATE V, T] at Vienna (of which the Louvre painting is a copy in miniature), the *Charles IX* in the Hever Castle Collection, and the earlier *Claude de Beaune* (1563), No. 133a in the Louvre [PLATE IV, P]. It is also felt reasonable to ascribe to him the *Francis I on Horseback* in the Uffizi, and the copy in miniature No. 683 in the Louvre. I would ascribe too to him the painting of *Odet of Coligny* (1548), No. 48 at Chantilly [PLATE III, J], which, because of a signature admittedly of later date, is given to Primaticcio. The drawing [PLATE III, H] for this picture is in the British Museum, and is quite in the style of François. The other drawings in the British Museum which can probably be ascribed to him are the *Claude Gouffier* (before 1547) and the *Ringrave* (after 1560).[20] M. Bouchot, writing in the *Gazette des Beaux Arts of* 1887,[21] considered, I think wrongly, that the only undoubted François Clouet is the *Duke Francis of Guise*, No. 1015 in the Louvre.

In the style of the *Pierre Quthe*, however, I fail to see any resemblance to that of pictures such as the *Elisabeth of Austria*. It is indeed more closely allied with the small portrait of *Barbou de la Bourdaisiere*, No. 133b in the Louvre. It seems hardly sufficient that the size of the canvas could account for so complete a difference in manner and outlook from work usually ascribed to François done before and after 1562. It is nearer to the style of such painters as Calcar or Mor than to that of either of the Clouets. The curtain, which is entirely different in style to the remainder of the picture, and which appears to have been painted after the portrait and background were finished and dry, is said to reappear in the *Henri II*, No. 262 in the Uffizi and in Sir Herbert Cook's *Diane au bain*, thus uniting these pictures with the *Pierre Quthe*, but I do not consider the similarity of these curtains to be at all convincing.

Of his big compositions nearly all trace is lost—indeed, it is hard to believe that he ever achieved such things.[22] In an inventory made by Bailly to the order of M. le duc

[19] " J'ay recu la paincture de mon filz que je trouve bien—au reste q'il me semble que le visaige ne luy rapporte pas du tout—ne pareillement de la paincture que vous m'avez envoyée de mon filz d'orléans; et pour ce, vous prye me mander s'ils sont bein faicts et si leur ressemblent et à toutes adventures me faire encore faire deux visaiges de mes dicts deux filz que vous m'envoirez pour les représenter l'un devant l'autre, affin d'oster l'oppinion que j'en ay. Aussi vous prye de m'envoyer les paincturres de mes autres enffans, ainsi que la paincture les depeschera. . . ." Moreau-Nélaton: *French Portraits of the Sixteenth Century.*

[20] These three drawings are all in Box II of the Salting Bequest.

[21] No. 36, p. 469.

[22] Laborde gives two cases equally surprising. Antoine Carron, given to us as a portrait painter who sometimes timidly did drawings in the Italian style, painted pictures 15 ft. long. Nicholas Labbé and Camille Labbé in 1570 painted 16 historical pictures and a poetical frieze 10 ft. × 22 ft.

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d'Antin in 1709 there are described eight large compositions, each about 5 ft. by 9 ft., of incidents mostly in the life of Catherine de Medici and all of them ascribed to François. Laborde thinks that Marie de Medici during her regency had them placed in her doré chamber. Malingre in 1640, describing this room, seems not to notice any Clouets, and Germain Brice, in editions of his manual from 1706-1727, says that apart from the Rubens Gallery there was nothing of interest in the Luxembourg.

Now in 1740 this manual was revised, and in 1752 was completed by the Abbé Perreau, who describes ten pictures in the Luxembourg, ascribing them, however, to " Cosme Roselli et d'autres peintres contemporains." Six of these compositions are identical with those given to Clouet in 1709 by Bailly, who is the more likely to be right in his ascriptions since he unites with them the small *Henri II* of 1553 now in the Louvre, which in style approaches more nearly to Clouet than to an Italian.

André Blum in the *Studium*, Paris, 1921, brought forward a composition picturing three nude women and two satyrs in a landscape, which is in the collection of M. Maurice Métayer. There are two similar pictures to this,[23] one of which in 1863 was spoken of by Laborde as a François Clouet " admirable, long de sept pieds." Laborde seems to have been a little impetuous. There was for the moment great excitement, and the Louvre refused to buy it at 350,000 francs! The 1921 picture seems to be the original of the other two, and seems very similar in many respects to Sir Herbert Cook's *Diane au Bain*, which, since the discovery of the *Pierre Quthe* has been considered, perhaps rather prematurely, as an undoubted François.

It is possibly a little our lack of knowledge which has given to François the unrivalled position which he now holds as a French sixteenth century portrait painter, a position which may be far surpassed by some contemporary of his who is at present unknown, even as Jehannet and François were unknown eighty years ago.[24]

JEHANNET CLOUET.

1475? JEHANNET BORN.

1515? MARRIES JEHANNE BOUCAULT, presumably in Tours.

1516. Amongst official painters at the Court of Francis I. First Perréal and Bourdichon, and then Nicolas Belin de Modène; Barthélemy Guéty, dit Guyot; and JAMET CLOUET (Ms. 21449 Bib. Nat.) Bouchot, *Les Clouets et Corneille de Lyon*, p. 9.

CLOUET RECEIVES 160 LIVRES IN YEARLY WAGES.

1516? FRANÇOIS CLOUET BORN.

1518. " JEHANNET CLOUET, PAINTRE ORDINAIRE," acknowledges receipt of 180 livres for year ending Dec., 1518. Laborde, *La Renaissance des Arts à la cour de France*, p. 571.

1518? CATHERINE CLOUET BORN.

1518-1522. JEHANNET MENTIONED IN ROYAL ACCOUNTS AFTER PÉRREAL, BOURDICHON AND NICOLAS DE MODÈNE. Bouchet, *Les Clouets*, p. 10.

1521. JEHANNET CLOUET RECEIVES MONEY FROM JACQUETTE FISCHEPAN. " Le samedi vingt et unième jour de Septembre, 1521, honorable maistre Jehannet Clouet peintre du roy, demeurant à Tours, paroisse St. Etienne, s'engage a recevoir de Jaquette Fichepan (tante de sa femme) une somme de deux cent livres tournois en grands blancs de douze deniers pièces pour le rachat du revenu du lieu appelé la Girardiere. Minutes d'Etienne Viau, notaire royal, à Tours." Giraudet, *Les Artistes Tourangeaux*, 1885, p. 72.

1522. JEHANNET CLOUET OWES MONEY FOR FIVE RUBY RINGS AND AGREES TO PAINT ALTAR PICTURE OF ST. JEREMY. "Le 10 Mai 1522, honorable homme maistre Jehannet Clouet, paintre et valet de chambre ordinaire du roy, confesse devoir présentement rendre et payer à honorable homme sire Pierre Fichepain, bourgeois, sieur de la Brunchouère, la somme de quatre vingt écus d'or, de present dudit jour duy en ung an prochain venant, pour et à cause de cinq rubis enchassés en cinq anneaulx d'or, à luy par le dit Pierre Fichepain vendus baillez et livrez en notre présence, dont cy quittance, et les deux autres a confessé et confesse avoir eus et reçeus par cy-devant, dont cy quittance.

Et oultre a le dit maitre Jehannet Clouet promis et promect paindre ung ymaige de St. Gérosme en l'autel où il sera assis en l'eglise parochiale Saint-Pierre du Boile, en la chapelle du dit Fichepain, le tout bien et deument comme il appartient, selon le devys entreulx passé, devers trois moys prochain venant, pour le prix de vingt échus d'or, qui luy seront déduitz sur les ditz quatre-vingt écus; et oultre, le dit maitre Jehannet Clouet a baillé et vendu à sire Pierre Fichepain, les pantes d'un ciel de tapisserie de haulte lisse, faites sur soye, pour vingt trois ecus d'or en déduction des dits quatre-vingt ecus. . . ." etc. *Ibid.* p. 73.

1522-1536. MENTIONED IN ROYAL ACCOUNTS FOR YEARLY WAGE OF 240 LIVRES. *Archives Imperials* K K 98, 99, Z 1341. *Bibl. Imp. Ms.* 9844, fol. 10 and 65, *Ibid.* MS. Dupuy, Vol. 233 (Jal, *Dictionnaire Critique de Biographie*, p. 391.)

1522. REPLACES BOURDICHON (died 1521), and is nominated "Valet de garde-Robe extraordinaire" along with Perréal. Bouchot, *Les Clouets*, p. 10.

1522. JEHANNET MENTIONED WITH HIS WIFE. " Maistre Jehannet Clouet, paintre, valet de chambre ordinaire du roy nostredit seigneur, Jehanne Boucault sa femme " agree to buy rent on corn. Laborde, *La Renaissance*, p. 657.

1523. JEHANNET CLOUET NOT IN TOURS IN AUGUST, 1523. His wife is there alone and conducts the sale of a house. " Jehanne Boucault femme de honorable homme Jehannet Clouet paintre et valet de chambre du roy, vend par procuration de son mari, en attendant sa venue, vers la Penthecoste prochaine, à René Chaillon, une maison à deux corps et deux cours, en la paroisse Sainte-Pierre-du-Boile, au fief de l'archevêque, joignant Colas Loyselleur d'un bout, la veuve feu Nicole Charretier par darrière et par devant, la Grand-Rue, moyennant le prix de trente-cinq livres tournois de rente annuelle et perpétuelle."

This was made in the presence of Symon Belot, one of Clouet's servants.

Girandet, *Les Artistes Tourangeaux*, p. 73.

1523. JANET HAS MADE DESIGNS REPRESENTING THE FOUR EVANGELISTS. Adrien de Zélande—embroiderer in Paris—engages to make in the next six months " Quatre evangelists d'or . . . facon de trionphe, et les quatre chappelz . . . et or par dessus ainsi qu'il appartient, quatre livres de demy pied et quatre dois, tous ouvers, d'argent . . ., le tout

[23] Musée de Rouen and Collection of M. Maurice Sulzbach.

[24] See the drawing *Tête d'un vieillard, Portrait présumé* [PLATE VI, U], in the Louvre ascribed to François which is a little in the style of a drawing of Elisabeth Duval, p. 109, Vol. II (na 21a réserve), in the Bibliothèque Nationale at Paris, and is at the same time curiously akin to drawings by Leonardo or Tintoretto.

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H—Odet of Coligny, by François Clouet. Drawing. (British Museum)

J—Odet of Coligny, by Primaticcio (?). Canvas. (Chantilly)

K—Leonora de Sapata, by Jehannet Clouet. *c.* 1530. Drawing. (Chantilly)

L—François de Clèves, by Jehannet Clouet. *c.* 1540. (Chantilly)

Plate III. Authenticated information concerning Jehannet and François Clouet

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M—Marguerite de Valois, by François Clouet. *c.* 1560. (Chantilly)

N—Elisabeth de Valois, by François Clouet. Drawing. *c.* 1559. (Chantilly)

O—Marguerite de Valois, by François Clouet. Drawing, 1568. (Bibliothèque Nationale, Paris)

P—Claude de Beaune, by François Clouet. 1662 (?) (Louvre)

Plate IV. Authenticated information concerning Jehannet and François Clouet

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selon le pourtraict de Maistre Gunet, paindre du Roy. 29 (fol. 123 V.)."
Coyecque, *Recueil d'Actes Notaries relatifs à l'histoire de Paris et de ses environs au XVIe siècle*, No. 420.

JANET AND HIS WIFE HAND OVER TO M. BINET THE YEARLY RENT OF 20 LIVRES ON THE HOUSE BOUGHT BY RENÉ CHAILLON.

1525. JEHANNET GIVEN THE NEWCOMER PETIT JEAN CHAMPION AS AN ASSISTANT, and is thus apparently principal painter to the King. Bouchot, *Les Clouets*, p. 10.

JEHANNET SELLS CLOTHES, ETC., TO SIMON BILLONNEAU'S WIFE. Legal act in which "honourable homme Jehannet Clouet, peintre du roi, vend à la femme de Simon Billonneau, marchand pelletier, varlet de chambre de Madame Renée de France duchesse de Ferrare et de Chartres.
(1) Une robe de fin moyr brodée de veloux, doublée de satin, à usage d'homme.
(2) Une robe d'escarlate rouge, fourrée de panne noyre à usage de femme.
(3) Une robe noyre, brodée de veloux noyr, à une bande, à usage d'homme.
(4) Une robe chamarrée de veloux tanne, a trois bandes; plus six carreaulx de tapysserye; deux draps de thoile de Holland. . . .
Le tout moyennant la somme de quarante écus d'or soleil. Minutes de Martin Courandeau, notaire royal, à Tours." Giraudet, *Les Artistes Tourangeaux*, p. 74.

1526. Francis I returns from captivity in Madrid.

1528. MENTIONED ALONE IN COMPANY WITH CHAMPION in the accounts. Bouchot, *Les Clouets*, p. 10.

1529. 16th Jan. and 28th March payments of 102 livres 10 sols and 40 livres "pour plusiers portraitz et effigies au vif." Jal, *Dictionnaire Critique de Biographie*, p. 391.

1529? JANNET'S BROTHER mentioned[25] in letter of Marguerite of Navarre to the Chancellor. "Monsieur le chancelier, le roy de Navarre et moy avons délibéré prendre le peintre frère de Jannet peintre du Roy, à nostre service . . . Je vous prie incontinent le nous envoyer et qu'il soit ici lundy pour le plus tard. . . .
A Fontainebleau le XXIe jour de Juillet
Votre bonne maitresse, Marguerite "[26]

1529. ADVANCES IN FAVOUR AT COURT. In various payments his name changes from Jannet Clouet to Jehannet or simply Jannet.

JANET AND HIS WIFE BOTH IN PARIS. *Revue de l'art français*, Vol. I, p. 117.
Laborde, *Renaissance*, p. 15 and 567.
Laborde, *Comptes des Bâtiments*, Vol. II, p. 237.
Bouchot, *Les Clouets*, p. 11.

KING SENDS FOR PORTRAITS BY JANET "qu'il a payées de ses deniers pour ses postes et sallaires d'un voyaige par luy faict en dilligence et sur chevaulx de poste, en ce present moys de mars, partant de Bloys, allant à Paris quérir lesdits portraicts qu'il a apportez audit seigneur, audit Bloys en semblable diligence. 28 mars 1528." Laborde, *La Renaissance*, p. 15.

1530. PAINTED ORONCE FINÉ. This is the only work authenticated by a contemporary document.
Dimier, *French Painting in the Sixteenth Century*, p. 41. Engraved in *Hommes Illustres* by Thevet, who writes of it in his lives as painted by "Maistre Jean Janet, Printre du Roy François, premier du nom," and vouched for by Oronce Finé's son. *Gazette des Beaux Arts*, 1887_2, p. 117.

1532. JEHAN CLOUET, GODFATHER TO CLAUDE GEOFFREY, "Mardi 12 Novembre 1532 Claude, fille de Guillaume Geoffroy, peintre, et de Jehanne de Haultmont, demeurant rue St. Marry, P. Jehan Clouet, peintre. M. Claude Ogier Jacqueline de Haultmont. Reg. de St. Jacques de la Boucherie." Piot, *Etat Civil de quelques Artistes Français*, 1873, p. 25.

1533. Champion now takes the place of valet de garderobe and JANET THAT OF "PEINTRE ET VALLET DE CHAMBRE." Bouchot, *Les Clouets*, p. 10.

1536? PAINTED GUILLAUME BUDÉ. Hand-written entry in Budé's *Adversaria* preserved in the Geneva Library. "Pictor iconicus qui me pinxit Me Genet Clouet Vocatur." For reproduction of the painting see "A Portrait by Jehannet Clouet" on p. 129.

1536. ORDER FOR PAYMENT TO "JAINET CLOUET, peintre du Roi durant le quartier de Janvier, Fevrier et Mars m.Vc trente cinq."
Rôle signé par le roi (*Archives de l'Empire*), J 961, No. 108.

1537. JEHANNET'S WIFE TAKES PICTURES FROM PARIS TO FONTAINEBLEAU. A Jehanne Boucault femme de M. Jehannet, paintre du Roy en don à cause du voyage qu'elle a fait de Paris a Fontainebleau, pour apporter et monstrer audit seigneur aucuns auvrages dudict Jehannet, à prendre comme dessus (*Les comptes des Bâtiments du Roi*. Laborde, Vol. II, p. 237).

1537? JEHANNET'S HEAD APPEARS ON A PORTRAIT MEDAL, with the inscription "Jehannet Clouet, Peintre du Roi François." An example is in the Paris Museum of Coins. *Künstler Lexikon*, Thieme-Becker.

1540. GODFATHER AT A CHRISTENING on July 8. *Revue de l'art français*, Vol. II, p. 20.

1541. Described as "LE FEU M. JEHANNET CLOUET" in *Deed of Gift* of Nov., 1541. (See François Clouet, 1541).

1572. LIES BURIED (WITH HIS WIFE) IN CEMETERY OF PARISH OF ST. INNOCENTS—François's will. *Revue de l'art, français*, Vol. I, p. 117.

FRANÇOIS CLOUET.

1522. BORN IN TOURS BEFORE THIS DATE. Bouchot, *Les Clouets*, p. 18.

1540. RECEIVED 240 LIVRES IN WAGES. 21450 Bib. Nat.

1541. FRANÇOIS ALREADY WELL ESTABLISHED AT THE COURT of Francis I. Deed of Gift of Janet's estate to François his son. "*Archives nationales Trésor des Chartes* J. J. CCLIV. "Voullans, recongnoistre, envers nostre cher et bien amé painctre et varlet de chambre ordinaire, François Clouet, les bons et agréables services que feu Me Jehannet Clouet, son pere, aussi en son vivant nostre paincte et varlet de chambre, nous a durant son vivant faicts en son dict estat et art, auquel il estoit très expert et en quoy son dict fils l'a jà très bien imvté et esperons qu'il fera et continuera encores de bien en mieux cy apres, a icelluy Françoys Clouet . . . au moïen de ce que le deffunct estoit estranger et non natif ne originaire de nostre royaume et n'avoit obtenu de nos prédécesseurs Roys ny de nous ancunes lettres de naturalité. . . . Donné a Fontainebleau, ou moys de novembre l'an de grace mil Vc XLI de nostre règne le vingt-septième. François."

1541-1546. MENTIONED ALONE IN THE ROYAL ACCOUNTS.

1546. IS JOINED BY LÉONARD LIMOUSIN. Bouchot, *Les Clouets*, p. 18.

1547. WILLIAM BOUTELOU WORKS UNDER FRANÇOIS. *Ibid.* He is still under him in 1572.
RECEIVED "6 AUNES ET DEMIE DE DRAP NOIR A 4 LIVRES L'AUNE" FOR MOURNING. *MS. Clairambault*, 1216, fol. 60.
EMPLOYED ON THE DEATH MASK OF FRANCIS I AT RAMBOUILLET AND PARIS. Payments made for such things as wax, hair, papier mâché, plaster, 2 pairs of hands, 72 "fleurs de lix dorée," etc., etc. It took him 15 days "a faire et moller icelle effigye."
EMPLOYED ON DEATH MASKS OF FRANCIS DAUPHIN (died 1536) AND THE DUC D'ORLEANS (died 1545).

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[25] Laborde says it is a brother of François, but gives the date at 1529.

[26] Published by M. Génin: *Lettres de la reine de Navarre*, No. 70, p. 240.
The Ref. number which he gives, "*Bib. Imp. fonds Bethune*, No. 8516, folio 3," is wrong, as the document has not been refound, neither does it come under the new number, T_2 2991.

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For the death mask of the Dauphin, François used a drawing by Janet. On these three figures over 48 men were employed for periods of from 1 to 8 days. Laborde, *Renaissance*, p. 82.

PAYMENTS MADE TO HIM OF 687 LIVRES TOURNOIS. Laborde, *Renaissance*, p. 86.

1548. PAYMENT ACKNOWLEDGED BY FRANÇOIS CLOUET. Doc. which from the collection of Monteil went into that of M. Leroux de Liney. Laborde, *Renaissance*, p. 582.

1549. FRANÇOIS CLOUET, PAINCTRE DU ROY, GODFATHER on the 4th Jan. at St. André des Arcs to Raphael, son of Simon Le Roy, painctre tailleur d'images. Jal: *Dictionnaire de Biographie*, p. 393.

1551. FRANÇOIS GIVEN POST OF COMMISSARY OF THE KING IN CHATELET, the revenues of which were his in 1551. *Bib. Nat. Ms.*, fr. 5128, p. 59.
This he sold in the following year to J. Paulmier Germain, *Les Clouets*.

1551-1554. PAYMENTS MADE for work amongst which are a coffer decorated with gold and silver figures[27] and paintings of "Crescents lacs et Chiffres." Laborde, *Renaissance*, p. 93.
Brantôme speaks "de ces litières tant dorées, tant superbement couvertes et peintes de tant de belle devises, le coches et carosses de même, et les lacquerées si richement enharnachées."

1553. PAINTED FULL LENGTH PORTRAIT OF HENRY II, No. 262 in the Uffizi. The curtain is said to be the same as that in Sir Herbert Cook's *Diana in her Bath* and in the Louvre *Pierre Quthe*. The curtain in the somewhat poor copy in miniature of Henry II, No. 129 in the Louvre, has no resemblance to that of the *Pierre Quthe*.

1558. (Before). PAINTED HENRY II ON HORSEBACK.
MUCH IN FAVOUR AT COURT. M. de la Vieilleville, who was with Henri II at Villers Cotterets, writes of him:—"Je ne veulx arrester aux faveurs, caresses et honneurs qu'il receust du roy, de la royne et généralement de toute la cour qui furent fort grandes; mais celles de la royne estoient au nombre des premières."
Mémoires de François de Scepeaux composés par Vincent Carloix, son Sécrétaire, Paris, in —12, 1757, Vol. IV, p. 125). Du Billon in *Fort Inexpugnable* classes him with Michel Angelo.
Jodelle praises him as an equestrian portraitist.[28] Laborde, *La Renaissance*, p. 567. Bouchot, *Les Clouets*, p. 20.
Etienne Pasquier praises in Latin verse a portrait of Charles IX.

1559. LIVING IN RUE ST.-AVOYE. *Nouvelles Archives de l'art Français*. Bouchot, *Les Clouets*, p. 20.
22 SEPT. MADE HIS WILL in presence of curé de Saint Merry in his house in the Rue St.-Avoye. Bouchot, *Les Clouets*, p. 18.
Engaged on Death Mask of Henry II. Laborde, *Renaissance*, p. 98. Grandmaison: *Documents inédits pour servir a l'histoire des arts en Tourraine*, p. 83.
"FRANÇOIS CLOUDET PEINTRE DU FEU ROY" RECEIVES AMONGST OTHER OFFICERS OF HÔTEL DU ROI A "GRATIFICATION DE DRAPS." This time 7½ aulnes. Laborde, *La Renaissance*, p. 98.

1559-1560. PAY MENTIONED in books of L'Estat des offices domestique du Roy from 1 July 1559-31 Dec. 1560. François acknowledges a payment on 30th Oct., 1559, *Archives Imperiales* K K 129.

1560. RONSARD ADDRESSES HIM IN VERSE which ends:
"Leve les mains—ha mon Dieu, je la voy!
Bien peu s'en faut qu'elle ne parle a moy."
also in the 178th of 1st Book of Love Poems.

[27] This coffer or "mect" was made by Francisque de Capri, an Italian carpenter in 1552. Jal: *Dict. Critique de Biographie*.

[28] The Parisian poet Jodelle published a volume, *Le Recueil des inscriptions, figures, devises et masquarades ordonnées en l'Hôstel de Ville à Paris, le jeudi 17 de Février*, 1558. Par Estienne Jodelle Parisien, à Paris chez André Wechel, 1558, and at the end gives a list of poetical inscriptions in Latin about "les portraits d'une gallerie Royale."
He once mentions "Janet," and that in connection with an equestrian portrait of Henry II.

"Je sens portraits dedans ma souvenance,
Des longs cheveux et ta bouche et tes yeux,
Ton doux regard, ton parler gracieux
Ton doux maintien, ta douce contenance,
Un seul Janet, honneur de nostre France,
De ses crayons ne les portrairoit mieux,
Que d'un archer le trait ingenieux
M' a peint au cœur leur vive remembrance.
Dans le cœur doneque, au fond d'un diamant,
J'ay son portrait, que je suis plus aimant
Que mon cœur mesme. O vive portraiture!
De ce Janet l'artifice mourra:
Dedans mon cœur le tien me demourra
Pour estre vif après ma sépulture."

1561 or 2. The learned Muret, in writing of this first poem by Ronsard, said: "Janet, peintre très excellent (qui pour representer vivement la nature a passé tous ceux de nostre aage en son art) de pourtraire les beautez de s'amie dedans un tableau." With regard to poem No. 178 he says: "Janet peintre au roi homme sans controverse premier en son art."

1562. PAINTED PIERRE QUTHE? This painting is signed "Fr. Janetii opus—Pe Quttio amico singulari aetatis suae XLIII—1562." The giving of this picture to Clouet is said to give him also the Charles IX at Vienna, No. 572, the big Henri II in Uffizi, No. 262, and Sir Herbert Cook's *Diana in her Bath*.

1568. UNDER PROTECTION OF CLAUDE GOUFFIER DE BOISY AND HIS WIFE, CLAUDE DE BEAUNE, from whom he receives 450 livres a year. *Revue de l'Art français ancien et moderne*, 1891, p. 144.

1569. PAINTED CHARLES IX. Picture at Vienna (No. 572), and written on it "peinct au vif par Janet." For reference about the date see Anatole Gruyer, *Revue des Deux Mondes:* Vol. LXXII, p. 585.
PAINTED THE DUKE FRANCIS OF GUISE? Now in the Louvre. This picture was in the Gaignières Collection and by him ascribed undoubtedly to François.
FRANÇOIS GIVES HIS ADVICE ON KING'S LIKENESS struck by the mint. *Archives de l'Empire*. Registres de la cour des monnoyes L.Z. 3176, 3e serie folio 324 à 327. Laborde, *La Renaissance*, p. 583.
". . . il en auroit faict le porteraict au myeulx qui luy auroit este posible et faicht et gravé ung nouveau poinçon de son efigye, lequel de Hery a montré a la dicte court et icelluy veu par icelle et faict voir a Me François, Clouet dict Janet, paintre et varlet de chambre du roy, pour ce mande au bureau, qui aurait rapporté lédict poinçon estre fort aprochant de l'efigye du roy, en la aige qu'il est à present, et consideré tout ce qu'il faisoit a considérer," 9th Dec., 1569.

1571. On 16th January, 1571, a new coin is sent to the King which is acknowledged by one of his ministers who expresses the Royal dissatisfaction.[29] The King replies on the 5th Feb., 1571 ". . . d'autant que le dicte effigie ne repréesente aucunement notre aaige ne pareillement nostre visaige, ne la taille dont nous sommes à présent—et que nous estimons que çela vient a cause qu'il y a longtemps que vous nous avez veu nous voullons que vous attendiz . . . jusques à tant que nous soyons à Paris et lorsil sera plus aisé de les bien faire et représenter plus au naturel nostre personne en l'éfigie. . . Donne à Angiers ce Ve jour de fevrier mil V C LXX."

1570. PAINTS TWO TRUMPET BANNERS FOR THE KING AND A COAT OF ARMS FOR A PURSUIVANT. Comptes CVIII j, LIV. Laborde, *La Renaissance*, p. 121.

1572. In Estat des offices, 1572, p. 52, François receives 240 liures and Guillaume Boutelou 70 liures. Arch. Imp. K K 134. Jal: *Dictionnaire de Biographie*, p. 392.

1572. May. PAYMENT MADE TO FRANÇOIS CLOUET dict Janet for a *Miniature of Queen Elizabeth* to be

[29] He also states that no painter at the moment can paint the portrait of His Majesty to the satisfaction of either the King or the Queen.

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Q—Elisabeth of Austria. Copy of a drawing by François Clouet. *c.* 1570. (Bibliothèque Nationale, Paris)

R—Elisabeth of Austria, by François Clouet. *c.* 1570. (Louvre)

S—Pierre Quthe, attributed to François Clouet. 1562. (Louvre)

T—Charles IX, by François Clouet. (Hofmuseum, Vienna)

Plate V. Authenticated information concerning Jehannet and François Clouet

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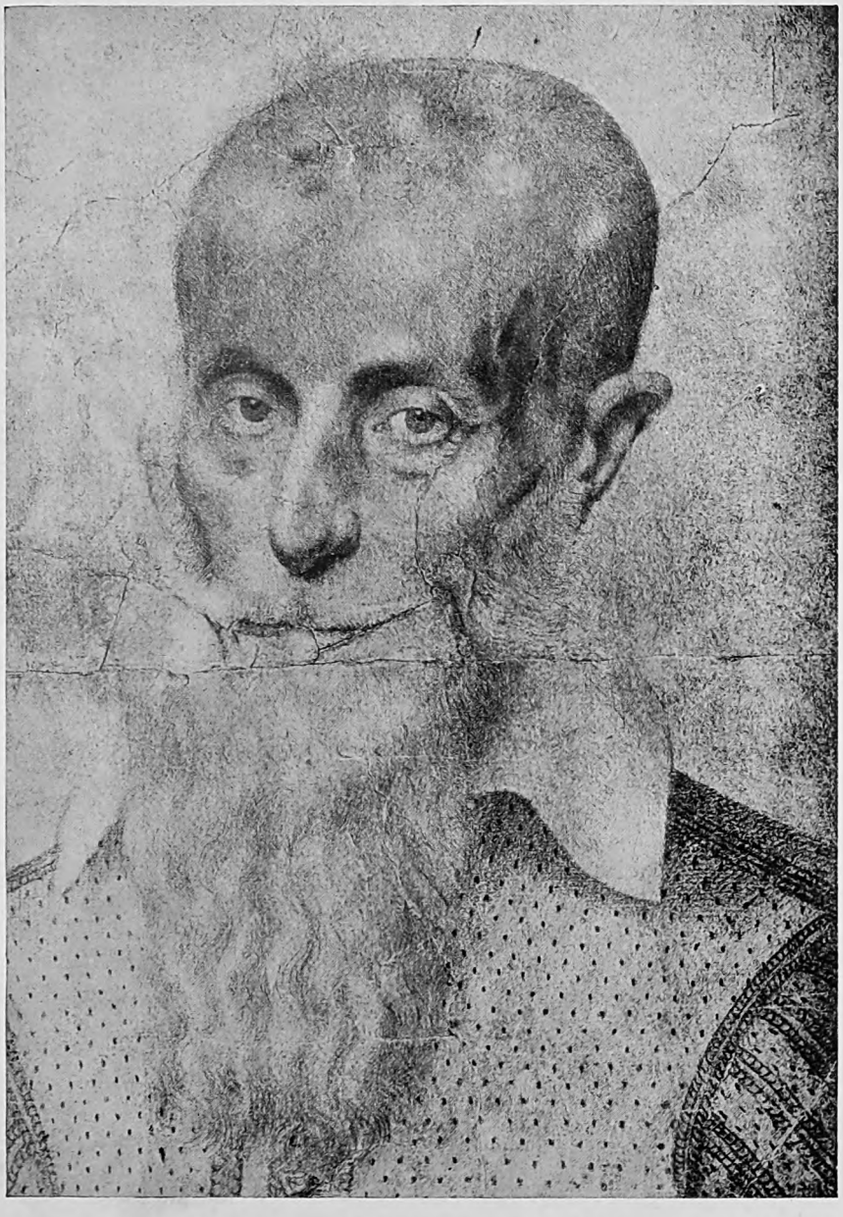
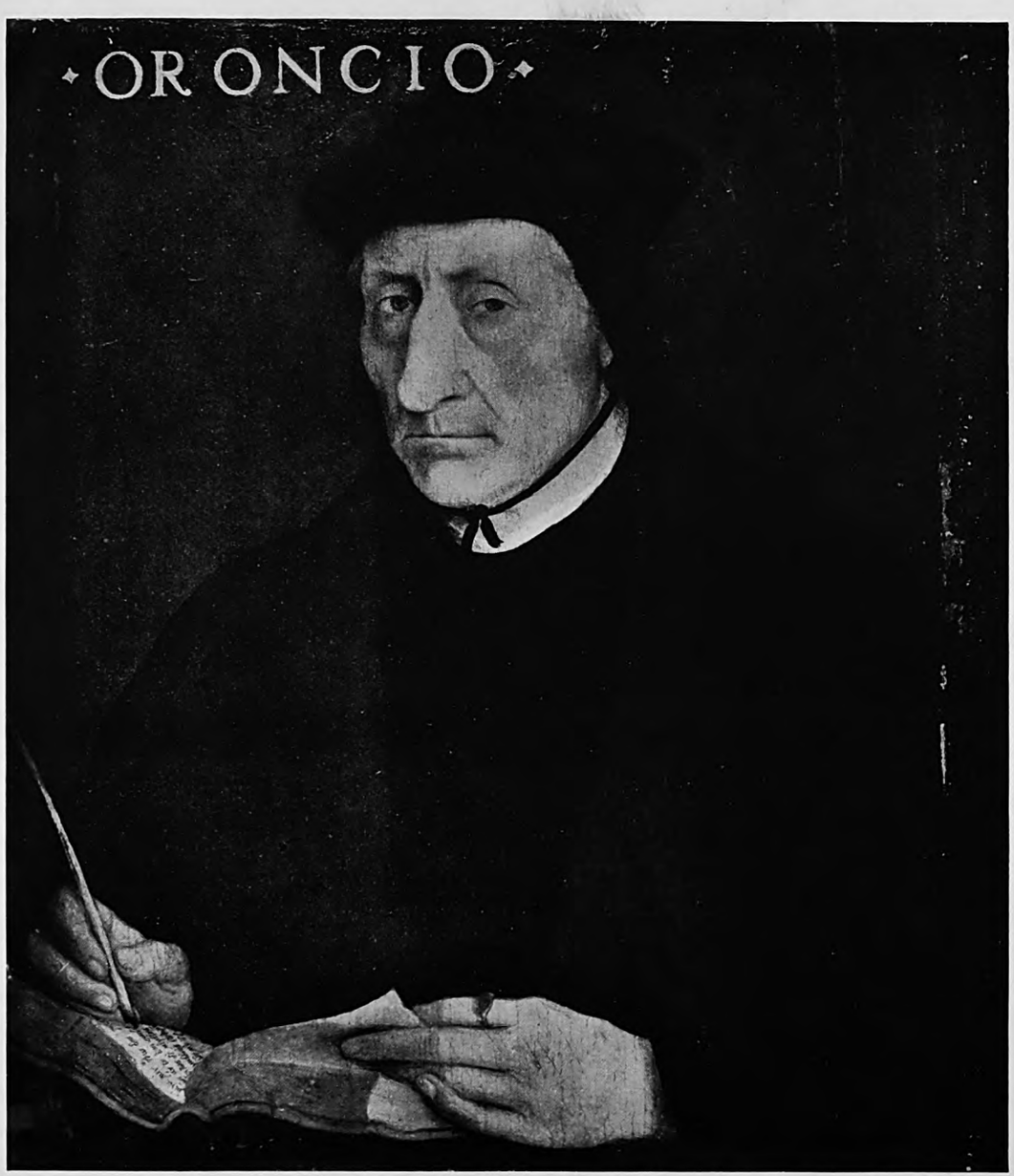


U—Tête d'un Vieillard, attributed to François Clouet. Drawing. (Louvre)



Guillaume Budé, by Jehannet Clouet. Panel, 39.8 cm. by 34.8 cm. (Sir Henry Howorth)

Plate VI. Authenticated information concerning Jehannet and François Clouet

A Portrait by Jehannet Clouet

sent to her sister-in-law, the Queen of Spain. *Comptes de l'Espaigne. Revue de l'art Chrétien,* Oct., 1889.
This is mentioned after 10th June, 1572, in a list of pictures belonging to Catherine de Medici drawn up by M. de Roissy, her agent, and passed on to F. Clouet to prepare as an album. This album shows signs of Clouet's handwriting. Moreau-Nélaton, *Sixteenth Century French Portraits.*
François, aged about 50 when he died, wore a heavy beard. Engraving of François Clouet by Léonard Gauthier, who collected from one place and another 144 original and life-like portraits which he sold under the title of " Pourtraictz de plusieurs hommes illustres qui ont flory en France puis l'an 1500 jusques à present." (The " à present " is considered to be about 1598.) In this *Cronologie collé* " François Clouet dict Janet " is No. 141, and comes between Garamont and Caron. [PLATE II, G].
SEPT. 22, FRANÇOIS DIES, *Revue de l'art français,* Vol. I, p. 117. His will contains a declaration of the Catholic Faith, but M. Bouchot considers that he was a Protestant and died of terror.

1572 (After) LEAVES 2 ILLEGITIMATE DAUGHTERS, Diane and Lucrèce, 1200 livres; and rent of 600 livres on the Hôtel de Ville to his sister Catherine. Germain: *Les Clouets.*
JEHAN DE COURT TAKES JANET'S PLACE IN BOOKS AS " VALET DE CHAMBRE ET PEINTRE DU ROI."

A PORTRAIT BY JEHANNET CLOUET

BY ARTHUR E. POPHAM

THE portrait of Oronce Finé, a noted mathematician and astronomer, is engraved in André Thevet's *Hommes illustres.*[1] Thevet in the text of the work vouches for the fact that the original of his very second-rate engraving was by Maitre Jean Janet, Jean Clouet. This, as M. Bouchot pointed out,[2] is the only work which has actual contemporary evidence of Jean Clouet's authorship. The engraving itself is worthless as a *point de départ,* but the discovery of the original picture from which the engraving was made would be of the greatest value. Unfortunately the fine portrait belonging to Sir Henry Howorth,[3] which is reproduced by his kind permission, though it is so plainly labelled " Oroncio," bears no resemblance to the engraving. The fact that the person of the portrait is represented writing Greek would point rather to a student of that language than to an astronomer, as was Oronce Finé. In fact a painted portrait at Versailles (illustrated in Moreau-Nélaton's publication of the drawings at Chantilly[4]) and obviously copied from Sir Henry Howorth's picture (the only difference lies in the omission of the Greek writing in the book) bears the inscription " Gulielmus Brudaeus," and the various engraved portraits go to prove the probability of this identification. A drawing at Chantilly (Moreau-Nélaton, pl. cxxxii) is obviously the original drawing for Sir Henry Howorth's picture. It is a simple powerful sketch of the head alone, unlike most of the series in being executed in black chalk only and corresponds exactly in size to our picture. M. Moreau-Nélaton pointed out that the drawing was stained with the same green colour as that of the background of the Versailles picture: this green is also the same in Sir Henry Howorth's much superior picture and would equally well point to a connection between this latter and the drawing.

In the last volume of a collection of MSS. notes by Budé known as " Adversaria," and preserved, I believe, in the town Library of Geneva, is the following note: " pictor iconicus qui me pinxit Me Genet Clouet vocatur."[5] This note is undated, but those which follow and precede it belong to the years 1534 to 1539, and it may be taken that Clouet painted Budé's portrait about this time. It seems not at all improbable that Sir Henry Howorth's picture is the one actually referred to. Budé is represented as an old man, one would say between 60 and 70 years of age, as he would have been at the dates mentioned. The picture, as will appear from the plate, is a work of distinction, and, exactly to my thinking, in the manner of the presumed Jean Clouet. The modelling of the face and hands by delicate lines, comparable to those of a chalk drawing, the touch of hesitation in this modelling, which does not, however, extend to the broad contours, corresponds exactly to the method seen in such a generally accepted work as *L'homme au Petrarch* at Hampton Court. The extreme sobriety of the picture, the sombre dress unrelieved by a touch of colour, and the badly placed and misleading inscription, at a distance or in a photograph, make it appear somewhat uninteresting, but the characterisation of the dour old scholar is powerful and arresting.

It may be urged that even though the picture in question is by Jean Clouet it is not necessarily the one referred to in Budé's note. But most of

[1] *Pourtraits et Vies des Hommes illustres Grecz, latins, et Payens . . .* par Andre Thevet, Paris, 1584, fol.
[2] Henri Bouchot. *Les Clouets (Les Artistes Célèbres).* Paris, 1892. p. 12.
[3] Oil on oak panel, 15⅝ × 13⅝ in. (39.8 × 34.8 cm.)
[4] E. Moreau-Nélaton, *Crayons français du XVIe siècle conservés au Musée Condé à Chantilly.* Paris, n.d. Tom. I, p. 122.
[5] Quoted by L. Dimier in his article on Jean Clouet in Thieme-Becker's *Algemeines Künstler-Lexicon.* M. Dimier states that the " Adversaria " are preserved in the Bibliothèque Nationale at Paris, but Mr. H. S. Ede, who kindly called my attention to the passage, is informed by M. Moreau-Nélaton that the MSS. are at Geneva. For an account and summary of the " Adversaria " (at that time in the possession of a descendant of Budé's, M. Eugène de Budé) see Louis Delaruelle in *Bibliothèque de l'école des hautes études.* 162me. fascicule *Guillaume Budé.* Appendix III, p. 246 following.

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the engraved portraits seem to be derived from a single type, where he is represented as a much younger man of about 40 or 50 years of age. The only portrait where he appears of an appropriate age is that in Th. Beza's *Icones*,[6] but on a close examination this seems to me to be derived from Sir Henry Howorth's picture, though the general resemblance between the two is not at first sight striking. Other portraits may exist which might be brought into connection with Budé's note, but I can find none. The painted portrait in the Collège de France, a very second-rate work, approximates to the type of the majority of the engraved portraits.

The inscription in the volume, not clearly legible in the plate, and the origin of which I have been unable to find, runs as follows:

μέγα μεν εἶναι δοκει τυχεῖν
ὧν ἂν τις ἔπιθυμει
ὄντως δὲ μέγιστον
μηδενὸς ἐπιθυμειν
ὧν μὴ δει

Perhaps some reader of the BURLINGTON will be able to trace its authorship?

[6] Thèodora Beza, *Icones*. 1580, xiii.

A CHINESE BODHISATTVA

BY T. A. JOYCE

THE British Museum has recently acquired an interesting specimen of Chinese art and craftsmanship in the shape of a colossal cast-iron head of a Bodhisattva. [Frontispiece]. It measures some 20 inches from the point of the chin to the top of the hair-knot, and appears, to judge from the fracture at the neck, originally to have formed part of an entire figure. The face and head, from a horizontal line drawn at the chin level, have been cast in a mould of nine or ten pieces; the casting is hollow, though the walls are of considerable thickness; there is a square aperture, some 3½ by 4 inches, at the back of the head, and the long and pendulous ear-lobes (now broken off) hung free from the cheeks. The eyes are pierced, and furnished with pupils of gesso, originally painted. No attempt appears to have been made to remove the roughnesses of the casting, but the whole head has received a thick coating of gesso and paint. The face is benign and dignified, and shows many traces of lingering Greek influence, but the date is by no means easy to determine. On the one hand the head has much in common with that of the colossal wooden Bodhisattva, decorated with gesso and paint, in the British Museum, which is usually attributed to the twelfth century. On the other hand, it may quite conceivably belong to the Ming period. So far as I am aware the history of Chinese cast-iron work has not been sufficiently studied to render possible the application of evidence drawn from technique. But whatever the date, there can be no doubt that the head, judged as a work of art, is a notable addition to the National Collection.

AN ENGLISH SET OF THE TWELVE APOSTLES, IN ALABASTER

BY R. P. BEDFORD

IT is an interesting fact, and one not without a certain significance as showing how widespread was the market supplied by the English alabaster sculptors of the fifteenth century, that all the examples of their work acquired by the Victoria and Albert Museum during the last few years have come from the Continent,[1] and the important set of the Twelve Apostles generously presented by the National Art Collections Fund in December is no exception to this rule, for it came from a church in the province of Zamora in Spain.

As can be seen from the illustration [PLATE A and B], each Apostle is holding his emblem in one hand and a long scroll in the other; and they form two distinct groups, the Apostles in the first having the scroll in the left hand and the emblem in the right, and those in the second *vice versa*.[2] They are in half relief, with the heads, arms and emblems in the round, and they stand on a narrow chamfered ledge against a background having in the upper half a narrow plain border at each side. The slabs have the usual latten wire loops at the back, but, with the exception of some intersecting arches scratched with a compass on the reverse of the St. Jude

[1] The complete altarpiece bought at the Singleton Abbey sale (BURLINGTON MAGAZINE, XXXVI, p. 53, 1920), came originally from Munich; the large image of St. Christopher with a kneeling donor, given by a body of subscribers in memory of Cecil Arthur Jones (*Country Life*, L, p. 896, 1921), and a smaller and earlier figure of St. Barbara with her tower and a cannon ball (*Antiquaries' Journal*, III, p. 25, fig. 1, 1923), came from a dealer in Paris; and a large image of St. James the Less with the hatter's bow and a scroll inscribed with a sentence of the Creed was bought in Brussels.

[2] The figures are cut from slabs of alabaster varying in thickness from 1⅜ in. (St. John the Evangelist) to 2⅜ in. (St. Bartholomew); in height from 17½ in. (St. John) to 18½ in. (St. Andrew), and in breadth from 5½ in. to 5⅞ in.

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A—SS. Peter, Andrew, James the Greater, John the Evangelist, Thomas and *James the Less.*

B—SS. Philip, Bartholomew, Matthew, Simon, Jude and *Matthias.*

Painted alabaster. Height, 44.5 cm. to 49.5 cm. Presented by the National Art Collections Fund. (Victoria and Albert Museum)

An English Set of the Twelve Apostles, in alabaster

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ASTOR, LENOX AND
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slab, there are no sculptor's marks. Practically all the original colouring and gilding remains, and, from the fact that the alabaster is of an unusually light variety—almost of an ivory tint—and has not the smoky appearance so frequent in English alabasters, the whole series has a particularly gay effect. The palette employed by the craftsman responsible for the colouring was a very simple one—a brilliant scarlet vermilion for the lining of the Saints' garments; an apple green, studded with tiny six-petalled white flowers with red centres, for the ground on which they stand; a pinkish colour for the emblems; and indigo and black for small details. Gold, highly burnished, is used on the backgrounds—which have the usual raised bosses—on the Saints' hair and beards, for the border of their robes and for the sprigs which decorate them. The haloes are painted in a pale green with a narrow border and alternating straight and wavy rays separated by red spots; but those of St. James the Greater, St. Bartholomew, St. Simon and St. Matthias have a gadrooned border with white spots and small crescents in red. The inscriptions on the scrolls read upwards in the first six figures and downwards in the second, and commence with a capital in red, the remainder being black which has mostly worn off. At the beginning and the end, and between some of the letters, are leafy forms and stops in red. These inscriptions can still be read in a side light, the gesso on which the colours were laid being mostly untouched.

There can be little doubt as to the identification of the Saints. Arranged in the order of the sentences of the Creed they appear to be: [PLATE A] (1) St. Peter with two keys and the sentence " Credo in Deum Patrem omnipotentem, Creatorem coeli et terrae," (2) St. Andrew with a saltire cross and " Et in Jesum Christum, Filium ejus unicum, Dominum nostrum," (3) St. James the Greater as a palmer with " Qui conceptus est de Spiritu Sancto, natus ex Maria Virgine," (4) St. John the Evangelist with a palm branch and " Passus sub Pontio Pilato, crucifixus, mortuus et sepultus," (5) St. Thomas with a spear and " Descendit ad inferos, tertia die resurrexit a mortuis," (6) St. James the Less with a fuller's club and " Ascendit ad coelos, sedet ad dexteram Dei Patris omnipotentis "; [PLATE B] (7) St. Philip with a cup and ' Inde venturus est, judicare vivos et mortuos," (8) St. Bartholomew with a knife and " Credo in Spiritum Sanctum," (9) St. Matthew with a halbert and " Sanctam Ecclesiam Catholicam, Sanctorum communionem," (10) St. Simon with a boat and " Remissionem peccatorum," (11) St. Jude with an oar and " Carnis resurrectionem," (12) St. Matthias with no emblem, but the last sentence " Et vitam aeternam. Amen."

The legend that the Apostles, before dispersing to carry Christianity into all the world, assembled to draw up a declaration of their faith, goes back to early days. The Apostles' Creed was later divided into twelve articles, of which each Apostle is said to have composed one, and in European art they are frequently shown with a scroll inscribed with a sentence. But there would appear to have been no fixed rule as to which sentence each Apostle should hold, with the exception that St. Peter always holds the first and St. Matthias the last. In the series under consideration the Apostles follow the order given in the Canon of the Mass (omitting, of course, St. Paul), and there are several other examples in English art in which the same order is observed. The earliest, possibly, are in miniatures in Queen Mary's Psalter (MS. 2B. VII)[3] and in the Arundel manuscript (No. 83, fol. 12) both in the British Museum and dating from the beginning of the fourteenth century. Another example of a few years later is in the Taymouth Horae in the collection of Mr. H. Yates Thompson.[4] To the following century, or the early years of the sixteenth century, belong the painted panels of the rood screens in the churches at Kenton and Chudleigh, Devon, in which the Apostles alternate with figures of Prophets,[5] and the windows of Fairford Church, Gloucestershire.[6] Apostles holding sentences of the Creed appear also on several of the Norfolk rood-screens.[7] In the English alabaster tables instances are rare. Only one other complete series is known to me, that on the south side of the tomb-chest of William ap Thomas and his wife at Abergavenny, dated by Professor Prior about 1440-50,[8] twelve prophets being on the north side and an Annunciation with two censing angels on the east. There are a fair number of isolated figures still in existence. In a five panel " Passion " reredos at St. Avit les Guespieres in France are St. James the Greater (as a pilgrim), St. Matthew (with a halbert), St. John the Evangelist (with the poisoned cup), St. Matthias (with a sword), St. Thomas (with a spear), and St. Simon (with a boat with a tall mast and " crow's nest.") From the same workshop probably come three panels which are closely similar in treatment, one in the collection of Dr. W. L. Hilburgh, now exhibited in the Victoria and Albert Museum, and two at

[3] See Sir George Warner, *Reproduction*, plates 121, 122, 1912.
[4] *Descriptive Catalogue of Fifty MSS.*, p. 58, 1902.
[5] Bond and Camm, *Roodscreens and Roodlofts*, II, 1909.
[6] J. G. Joyce, *The Fairford Windows*, p. 100, 1872.
[7] At Mattishall, Ringland St. Peter, Thetford and Weston Longville. *Victoria County History of Norfolk*, II, p. 543.
[8] Prior and Gardner: *Mediæval Figure-Sculpture in England*, p. 451, fig. 522, 787.

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Oscott College, Birmingham. The first of these is carved with St. James the Greater as a pilgrim and St. John the Evangelist with his cup and dragon. Just sufficient traces of the inscriptions are left to identify the third sentence of the Creed on St. James's scroll, and the fourth on St. John's. The panels at Oscott College have St. Jude with an oar and St. James the Less with the fuller's club on one; and St. Bartholomew with the flaying-knife and his own skin over his arm on the other—which is only a fragment. In the Falaise Museum are two panels with St. Thomas with a spear and St. Andrew with his cross, and there were recently in private possession in Paris two narrow panels, eleven inches high, with Apostles with scrolls and books each standing under a niche worked in the same piece. These, with a figure of an Apostle with a sword (identified as St. Matthew, but perhaps rather St. Matthias) which was exhibited at the exhibition of English alabasters at the Society of Antiquaries in 1910, form almost all the known examples of English alabaster figures of the Apostles with sentences of the Creed. A complete set of Apostles with their emblems and books instead of scrolls stand around the sides of the tomb-chest of Sir Richard Vernon in Tong Church (c. 1450).[9]

As regards the iconography of the set now at South Kensington, in the majority of cases the emblems are those most frequently given to the Apostles in English art, and the presence of a sentence of the Creed helps to make an identification more certain. It must, however, be recognised that at times it is almost impossible to tell an Apostle by his emblem alone. St. Peter with his key, St. Andrew with his typically shaped cross, St. James the Greater with his pilgrim's hat, staff and scallop shell, St. John the Evangelist with his cup and dragon or his palm, St. Bartholomew with his flaying knife and St. Thomas with his spear, present no difficulties. But for the remainder of the Apostles the tradition on which the mediaeval artist worked must have been very vague and uncertain. The legends which inspired him certainly contributed to the confusion, as the Apostles submitted to a variety of tortures before they "departed out of this lyf vnto royame of heuen," and writers on iconography and antiquaries generally have not lessened the difficulties by uncertainty in identification. A few instances will show how complicated the question is. The club, in various forms, is given both to St. James the Less[10] and to St. Simon, and the former also holds, especially in English embroideries, the cross usually associated with St. Philip. And the typically English emblems, the boat and the oar, are held by both St. Simon and St. Jude.

As has already been said, the emblems in the present set are more or less normal. But there is one—the gold cup held by St. Philip—which is almost impossible to explain, and I know of no other example in which the saint is shown thus. At first glance one would consider him as St. John the Evangelist—certainly so if he were alone—but St. John already appears in the series holding a palm, and there can be no doubt about this identification. At the top of the cup is a small channel gouged out before the gold was laid on, and it can only be surmised that the figure was originally meant for a St. John (he is beardless) and that it was used to complete the set, the distinctive dragon which was originally issuing from the cup being cut away.[11]

The use for which these panels were made is not very certain. The presence of mortar on the sides at first gives the impression that they were built into the side or sides of a tomb-chest—as at Tong and Abergavenny—but the mortar also occurs on the face of one of the panels. The fact that each panel has the usual latten wire loops leaded into the back makes it more likely that they were originally mounted in the wooden framework of an altarpiece. In this case the centre might have been a taller panel of the Crucifixion—many alabaster panels with this subject exist—with six Apostles on either side looking towards it. Over each panel would probably have been a pierced canopy cut from a separate piece of alabaster.

No very definite date can safely be given to these panels. It may fairly be claimed that they are superior as works of art to the majority of their class. In the pose of the bodies and the handling of the drapery—which approaches in grace that of the fourteenth century—they appear to be the work of a sculptor of individuality rather than that of a craftsman or mere copyist. But it must be recognised that we see in them the same tricks as those in use by the makers of the later complete altarpieces—the feet and the hands have the same bony structure and the heads the same wide brows and swollen eyelids—and the panels, which certainly date from the fifteenth century, may belong to the middle, or more probably to the second half of that period.

[9] *Art Journal*, 1906, p. 69.

[10] I may perhaps refer to my book on St. James the Less, where the question of this Saint's emblems is fully discussed.

[11] There are a few interesting details which may be recorded. St. Peter alone has a tonsure, and St. Thomas is wearing shoes, which is unusual in an Apostle. St. James the Greater has six whelk shells on the front of his robe—as in a figure in the collection of Dr. Philip Nelson. The emblems held by St. James the Greater, St. Thomas, St. Matthew and St. Jude are shown as being covered with leather, with a seam running up the side. St. Philip appears to have a third garment—with a narrow blue border and red spots—coming over his shoulder and under the cup.

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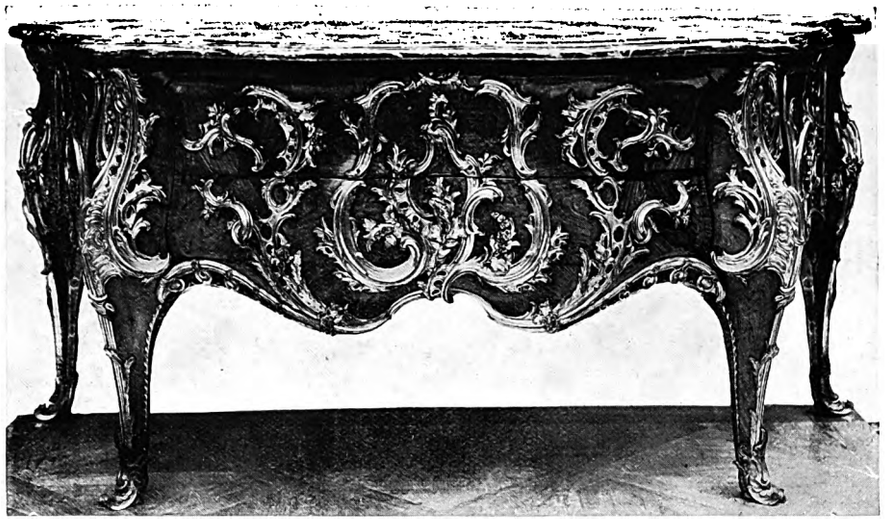
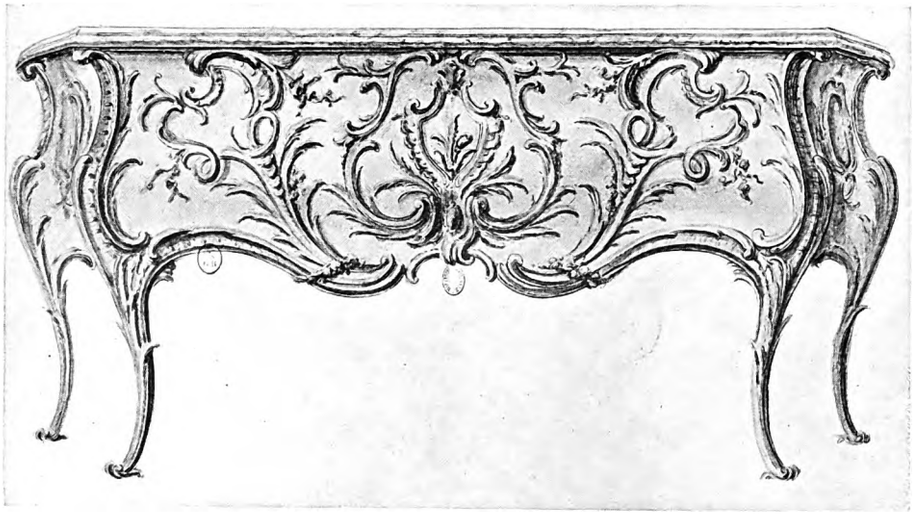
A—Commode by Marchand. 85 cm. by 78.8. cm. by 54.7 cm. Cat. X, 32 (now in Gallery XVI) (Wallace Collection)



B—Commode with mounts by Jacques Caffiéri. 88.9 cm. by 102.4 cm. by 81.3 cm. Gallery XVI, 58. (Wallace Collection)

C—Commode by Marchand. 83.8 cm. by 99 cm. by 61 cm. Cat. X, 34 (now in Gallery XVI) (Wallace Collection)

D—Mark on the back of Commode *B*



E—Design for Commode *B* attributed to René Michel Slodtz (Bibliothèque Nationale, Paris)

F—Inventory number on marble slab of Commode *A*

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Plate I. French Eighteenth Century Furniture in the Wallace Collection—IV

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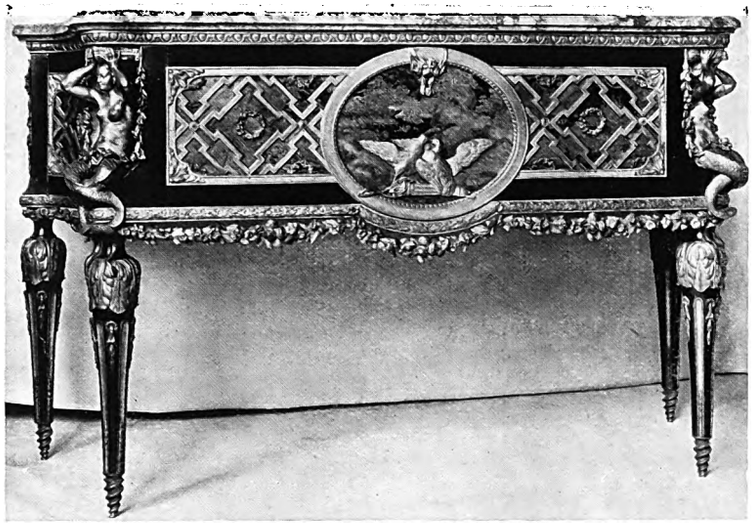
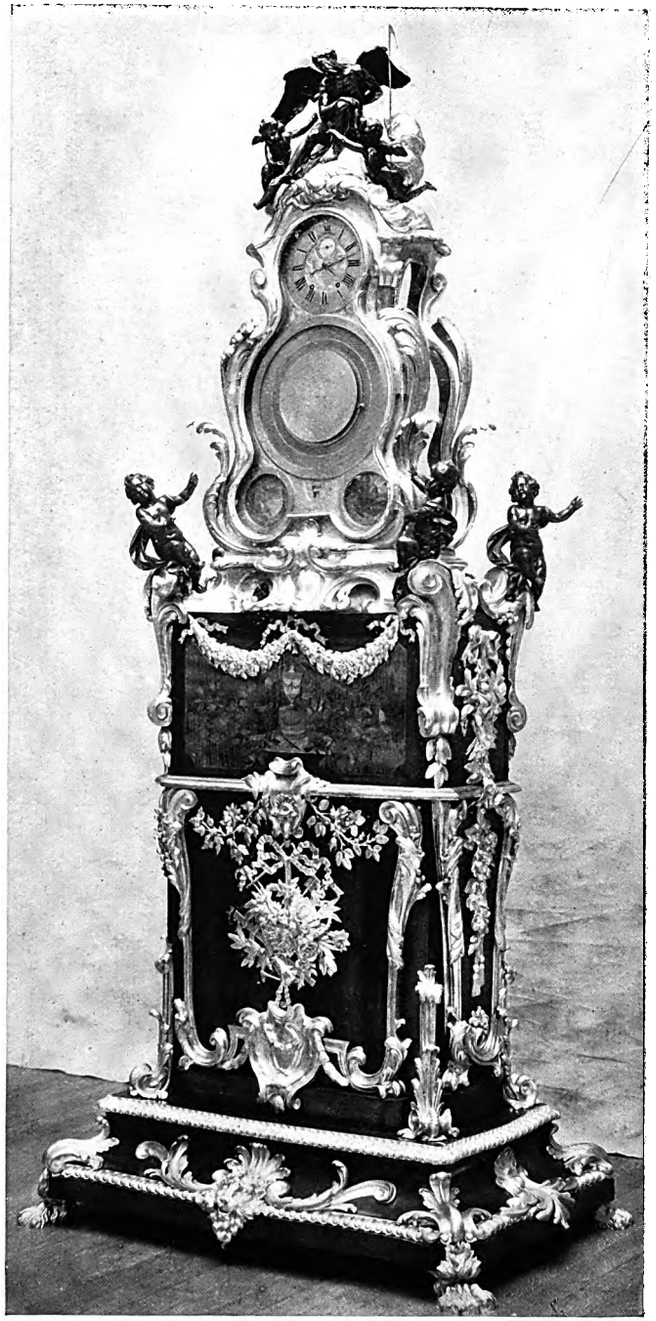
G—Cartonnier by Jacques Dubois. 221 cm. by 73.8 cm. by 43.3 cm. Gallery XX, 15



H—Commode by Jacques Dubois. 94 cm. by 157.5 cm. by 58.5 cm. Gallery XIX, 16

J—Detail of print by Cathelin showing the upper part of a clock like *K*, in a portrait of Jean Paris Duverney



K—Clock case with works by Fortier and Stollewercke. 29.5 cm. by 132.5 cm. by 92.8 cm. Gallery II, 17

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FRENCH EIGHTEENTH CENTURY FURNITURE IN THE WALLACE COLLECTION—IV

BY D. S. MACCOLL

CAFFIERI, MARCHAND, DUBOIS

THE commode [PLATE I, B], one of whose bronze mounts is signed FAIT PAR CAFFIERI, is one of the famous pieces of the Wallace Collection, but Jacques Caffiéri and his son Philippe were not ébénistes, and we do not know who put together the kingwood and tulipwood of its marquetry. I have found on the back the large double V or W, reproduced [PLATE I, D], but that is more probably an owner's than a maker's mark. I appeal to my French colleagues for suggestions.[1] The source also of this, and of the Cressent commode, is still unknown. I reproduce the former once more so as to put beside it the design which Molinier identified [PLATE I, E].[2] It is assigned to René Michel Slodtz, one of a family who held the post of *dessinateur de la chambre et du cabinet du roi,* succeeding to the Italian-born Meissonier and continuing his rococo tradition. René Michel held the post from 1758. The interest of the juxtaposition is that it gives a rare opportunity of measuring the part played by the executant in modifying a draughtsman's *projet*. The *ébéniste* here has supplied the commode with legs which could support it; the *bronzier* has given some nerve and muscle to the slack flourishing of Slodtz's rococo pencil. The Slodtz had Italian blood mixed with their Flemish through Domenico Cucci; the Caffiéri were of Neapolitan stock, and the Italian tide and subjection of wood by bronze here reach high-water mark in France; the shape goes to an extreme in displaying three sides at once, allowing awkwardly shaped cupboards to be fitted at the sides, and the surface is scrambled over with an extravagantly tropic vegetation—a climax only surpassed in the Potsdam school of Hoppenhaupt.

A great deal of furniture-mounting has been ascribed to the Caffiéri on grounds of general resemblance. Thus Lady Dilke definitely gives to Jacques a commode from the Massey-Mainwaring Collection (p. 129). But this, whoever made it, has the kind of mounts used by Cressent. There is a good deal of material in the Wallace Collection, clocks, candelabra, firedogs, etc., that calls for sorting into types according as it approaches authenticated work by Cressent, Caffiéri, Duplessis and others in the rococo movement before the half-century, and there is a commode (XVI, 55) which has been ascribed to 'Joseph,' who with B.V.R.B., Migeon, Macret, Bernard and many more took up the running. All this I must pass over for the present, excepting one piece, which surely, from its importance, must figure somewhere in the French records of construction or sale. This is the monumental clock [PLATE II, K] which stands in Gallery II. The works were invented by Alexandre Fortier and executed by Stollewerck, as an inscription certifies.[3] These are very elaborate and remarkable. The clock runs for twenty-one days on a single winding, showing mean and solar time, the phases of sun and moon, the day of the week and the month, and much besides; only the extra day in leap-year has to be put in by working a separate lever. Some parts of the mechanism were missing or damaged, and this clock, like the others, had ceased to work. A skilled workman, Mr. H. Hildersley, of Messrs. Wrights' in Soho, set them going in 1915.[4] He found, scratched on a spring in the solar time train, the date 1725. This seems very early, even if we suppose the works made before the case, and early too for what we know of Stollewerck. My present business is with the case. No stamp has been found, or is likely to be found upon it (it would have to be taken to pieces for a thorough search) and there is a puzzling discrepancy of scale and style in its ornament. It has been conjectured that the panel of marquetry, the swags of bronze on it, and the small-scale work elsewhere, had been added at a later date, and the clipping of the ribbon-ends in the lower panel may point to this. On the other hand I have discovered what looks like the upper part of our clock in the engraving [PLATE II, J] of a portrait by Cochin fils embodying a head after Quentin La Tour of Jean Paris Duverney, Marquis de Montmartel.[5] He was one of four brothers who made a fortune out of army provisions

[1] W is a foreign letter in France. Curiously enough I found it associated with the name of Caffiéri on the two great bronze lustres (I, 37 and II, 47), viz. CAFFIERI A PARIS/TW, and CAFFIERI/A PARIS/1751/TW.

[2] It was published by De Champeaux, *Portefeuille des Arts Décoratifs*, pl. 87.

[3] There is another clock by Stollewerck in Gallery XXI, No. 3.

[4] One of the missing parts was the "cam" of the solar train, i.e., the metal plate, which by its curves controls the levers and cogs of the machinery. To reconstitute this Mr. Hildersley had to calculate 365 positions from the *Nautical Almanack* and experiment with a model till he found it running true. A full account, with illustrations, will be found in the *Model Engineer* of January 25, 1923. There are 5,152 teeth in the whole movement.

[5] The engraving is reproduced in the de Goncourts' *Madame de Pompadour*.

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and public finance from 1704 onwards. Jean became in 1722 *garde triennal du trésor royal*, an office suppressed in 1726, when the brothers were exiled from Paris, but restored in 1730. He became banker of the Court and a highly influential person. The portrait shows him surrounded by furniture of the *Régence* type, including a bureau of the roll-top "Kaunitz" form given to Riesener's *bureau du roi*, but with mounts nearer the Caffiéri manner. Unfortunately this bureau covers, tantalizingly, the panelling of the clock. The rest exactly corresponds with ours, but for two features. The boys at the sides have their hands occupied with gilt bronze wreaths, corresponding in scale to the swags below, and, level with the big circle, there is an outer spray of celery leafage missing from our clock. Both these features the design obviously requires, and their addition would make the whole thing rather more reasonable. On examining our clock I found the holes for the insertion of the missing pieces. I may add that this clock probably came to Lord Hertford from the Duke of Buckingham's sale at Stowe in 1848, where he got other things. Lot 1153 reads:

> A MAGNIFICENT HIGH CLOCK, by Stollenwerk [*sic*], in a case of marqueterie, richly ornamented with figures of boys, trophies, and masks in or-moulu.

This clock must have been almost as notable in its day as the one invented by Passemant, made by Dauthiau, enclosed in a grotesque case by the Caffiéri (1748-53), and now at Versailles. The upper part of it, in shape and detail, is not unlike ours. Altogether bureau and clock may be set down to the Œben moment, preceding the Riesener, when designs in marquetry begin to contend for a place with the bronzes of Caffiéri or Duplessis.

And now we reach the period in which it was the rule, if not the invariable custom, to stamp the *ébéniste's* name upon his work. The two little commodes [PLATE I, A and C] are among the most satisfactory of our pieces for general shape and plotting of bronzes. They are in the line of Cressent's quieter examples, but they are stamped with the name MARCHAND. There are a good many entries under this name in Vial's *Repertoire*, some of which may refer to one individual. A sarcophagus-commode of rococo style in the Carnavalet Museum is the only piece on record stamped with the name. Our man must have worked in some privileged community, free from the *maîtrise*, when he made these pieces, probably for royalty, since on the underside of the slab of No. 32 I found the stencil reproduced [PLATE I, F], which means No. 340 in an inventory of the Royal Palace of Fontainebleau. On the back of the commode is a second mark of the same kind with the number 308, and on the marble is No. 2017/A, which may be the lot-mark of this and a pendant in a Revolution sale. On the back of No. 34 is du N° 2016/2, so this piece also had a pendant.

No. 34 is in rosewood and opens as a cupboard; No. 32 is ebonised wood with lacquer panelling, fitted with two drawers. There are several commodes, large or small, still at Fontainebleau, which correspond in general form and the character of the corner and foot-mounts with ours (see De Champeaux, *Le Meuble*, II, pp. 181, 187), but their lacquer surface is only interrupted by the drawer-handles. *Lac*, or *Vernis*, was now coming into greater vogue. It was known in the seventeenth century, and it was manufactured at the Gobelins from 1713. Under Louis XV it became the fashion, especially for country houses, whether made in Japan or imitated at home, and one French maker, Golle (1759), rivalling the Japanese examples which remained for a year at the bottom of the sea without damage, wrought pieces acid and fire-resisting in which an omelette could be cooked.[6] Marchand's lacquer is of very moderate quality, and is treated with disdain by the bronze mounts.

Jacques Dubois (*juré* 1753, died 1773), who has dogged every step of our course, turns up once more in the reign of gum-varnish, with four pieces to his credit. I will therefore settle with him now, although the beginnings of Riesener antedate those works, wihch are placed by their style round about 1770; the commode must be the latest of the three, as it bears the *maîtrise* mark. When Dubois became master is unknown. The siren-commode [PLATE II, H, stamped I DUBOIS *ME*] furnishes an interesting salad of motives. The deep-bellying undulating body of the Cressent type has been flattened in front and shallowed to one drawer; but the curved ends with cupboards persist: the cabriole leg has given place to a nearly straight line, but the bronze mask or term is replaced by the caryatid sirens; the legs have the grooving with fillets of bronze to be found in Riesener's work also, and afterwards to be the stock-in-trade of Carlin, Weisweiler, and their kind. The pendent wreath is taken over from the gilt wood consoles in which Régence-rococo ran its wildest riot, but the oval frame which the wreath too obsequiously follows is of Louis XVI type, and the mouldings are classic; finally comes the East, both in the black and gold lacquer and in the design of the fret of bronze that half covers it. The bronzes, moreover, have the more elaborate chasing that came to out-value with connoisseurs an interest in the sculptor's art. So much for the design.[7]

[6] Havard, Dict., sub. voc. *Vernis*.

[7] The blackened wood is not ebony, but a veneer of mahogany, stained.

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This piece has enjoyed a further celebrity through the title, *Coffre de mariage de l'archiduchesse Marie-Antoinette,* conferred upon it by Molinier in his work on the Wallace Collection and by the official catalogue. I am disposed to think that this is a bit of mythology. In the first place our piece is not a coffer. The "marriage-coffer," even in its elaborated form, remained a chest with a hinged lid; this is a commode with a drawer. Nor does the legend appear to have been attached to the commode from the beginning; it is not mentioned in the Bethnal Green Catalogue, which speaks of a "console table." I take the origin of the title to have been a note supplied by the late Charles Davis, of the well-known Bond Street firm, in a list jotted down by him in 1900 of purchases made from his father, Frederick Davis, and himself by Lord Hertford and Sir Richard Wallace. Mr. Leopold Davis, the present head of the firm, has been good enough to give me a transcript of the list, and on it certainly figures "Lac coffre de mariage." But that may very well have been another piece, acquired from Mr. Frederick Davis and not included in the Wallace Collection. The conjecture is confirmed by one of a small number of receipted bills obtained from Sir John Murray Scott. This is Sir Richard Wallace's, from the dealer Miallet, 3 Rue Lepelletier, Paris, dated 9th April, 1872:

> Une grande commode à un seul tiroir en vieux laque garnie de cuivres dorés au mat époque Louis XV. Garantie ancienne.

The price is the high one for that time of 90,000 francs, so the piece was important, and has to be accounted for; the coincidence of old lacquer and a single drawer goes far to identify it; moreover, in the Bethnal Green Catalogue of 1872, the year in which the Miallet commode was bought, our commode does not figure, but it is described in the 1874 edition.

The "Tilsit" table (XX, 17), stamped I DUBOIS, is another piece with a doubtful, but more substantial, legend. It has been crowded out of our plate, along with the inkstand which belongs to it, but the cartonnier, which is its complement, is reproduced [PLATE II, G]. On the table and inkstand the sirens again figure. Sirens, boys this time, as on our inkstand, with the twisted double tails, are again to be found on the very pretty Lyne Stephens commode at South Kensington, reproduced by Lady Dilke at page 160. It was supposed to be signed by Dubois, but the keeper examined it for me and could find no stamp. Sir Claude Phillips, however (p. 161), had noted a corresponding piece, signed, in Mr. Stuart Wortley's collection. The sirens appear again in a table by G. Jacob at Fontainebleau, and so far as they go, the disposition of the figures in pairs, back to back, is a much happier solution.[8] Our three objects (the inkstand, by the way, is not stamped) are all in the French green lacquer commonly called *vernis Martin,* because the brothers Martin used it to decorate a number of objects, chiefly small, and had the most flourishing establishment of the kind. The cartonnier comes under the Delafosse rubric in some of its features. Over a drum which one would have expected to form a turning clock, it is crowned by a graceful group of Cupid and Psyche. This, the Peace and War at the base, and the sirens have been attributed to Falconet, like so many of their family. I wonder whether he would have allowed the "War" to break the rhythm, as she does, by her action and her spear. Moreover, he was in Russia and elsewhere abroad from 1766 to 1781.

And now for the legend. The first part of the story, to which Molinier, I think, first gave currency, is that the table, presumably with the other pieces, was a gift of Louis XV to the Empress Catherine. I do not know what was the authority for this statement; it may have arisen from the second part of the story, namely, that the Peace of Tilsit was signed at the table, out of the inkstand. What is certain is that the table was bought in St. Petersburg from the Kourakin Collection by Mr. Frederick Davis, whose son Charles tells the tale:[9]

> A man brought Van Blarenbergh snuff-box to our hotel in St. Petersburg in late winter of 1866. As he refused to name the owner my late father thought it was stolen and was calling the police when we were told it belonged to Prince Kourakin, whom we called upon to verify the statement. There we saw the Tilsit table and bought it from Prince Kourakin, who told my father that the Treaty of Tilsit was signed upon it, and that there was a fire on the night of the signature and this furniture saved. A few months later my father sold it to the Marquis of Hertford, telling him this history. Lord Hertford laughed at the story, but after he bought the table he said, "It is quite true. I was at the signing of the Treaty and remember its being saved from the fire."

Mr. Leopold Davis adds:

> There appears to be no evidence in this note that the cartonnier and inkstand by Dubois also came from Prince Kourakin, but I think it is probable that my grandfather bought them all together. I can perfectly well remember being told by my father that the inkstand was actually used for the signing of the Treaty.

The legend, it will be seen, is circumstantial, and goes back to the former owner. The Kaiser, I have been told, on a visit to the Wallace Collection, denied it, but what his information was I do not know. Lord Hertford's

[8] A lacquer commode with boy-caryatids, but of earlier style, is illustrated in Messrs. Sotheby's sale catalogue for 9th Nov., 1922. I found on it the stamp of J[acques] Birklé. It is curious that our commode by Dubois, our corner-piece and a commode in the Miss Alice de Rothschild sale are the only pieces on record with the *maîtrise* mark.

[9] Dubois advertised his trade with the provinces and foreign countries.

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statement is surprising, for he was a child of seven when the treaty was signed. Even his father, who was released from Verdun in 1806 to negotiate with Napoleon, could only have been present as a spy at Tilsit, where the English were no parties to the treaty. The Marquess, therefore, if Mr. Davis understood him aright, seems to have indulged in a mystification.

To finish with our lacquer, there is a corner-cupboard in Gallery XIV, No. 6, which belongs to the Cressent line, and we have two Japanese cabinets in Gallery X, Nos. 29 and 31, with French eighteenth century feet.

FIVE FRESCOS FROM THE MANASSIA MONASTERY BY SAVA POPOVITCH

THE little artistic initiative left in Constantinople during and after the Latin Empire shows a steady decline and is hardly worth mentioning. Banished from the metropolis, art took refuge in the provinces, where it renewed itself in a remarkable way. Though this revival did not reach the heights of the Justinian era, it fully deserves its name of "the second Byzantine Renaissance" or "the third Golden Age." It is from the very end of this period and from one of the latest-built monasteries that the frescos here illustrated come. Stevan Visoki (Stephen the tall), Serbian despot from 1389 to 1427, fought in 1402, as a Turkish vassal against Chingis Khan at the battle of Angora. On his return he built (1418), on the river Ressava near the Serbian town of Svilaynatz, the Manassia Monastery. This, according to the inscription on his portrait reproduced on Plate I, A, he did "for the salvation of sinners, among whom I am Thy first humble slave." It is through the kindness of the head of the monastery, the Rev. Father Sophronios, and the generous hospitality shown to the skilful young Serbian artist, Mr. Pomorishatz, that I was able to obtain the fine copies of the frescos which are here reproduced.

All the figures in these five frescos are over life size, and that of *Despot Stevan Visoki* [PLATE I, A] is the largest, measuring about 2.5 m. by 1.5 m. They are all fairly well preserved except the *Portrait of a Nobleman* [PLATE I, B], the whole lower part of which is effaced. Also the eyes of the figures in all the frescos which were not out of reach were scratched out by the Turks in the fifteenth century. The poses on the whole are traditional. That of *Despot Stevan,* who holds in his right hand a Greek cross and in his left the Manassia monastery, is similar to portraits from the Macedonian and Comnen dynasties. The three guardian angels especially remind one of the frontispiece of the *Psalter Barberini* in the Vatican library. In the case of the *Portrait of a Nobleman* and *St. Kseon* [PLATE II, C], the outline of the figures can be easily traced to earlier paintings of Greek martyrs, the former being obviously derived from the ikons of St. Demetrius of Salonica. But the solidity and forcible rendering of these two figures and their realistic detail gives them a typically military character. In fact the movement and virility make them almost unique in Byzantine art, and it is probable that they are the work of the same artist. *Solomon* [PLATE II, E] is painted leaning forward with his weight on the left foot and is in the act of writing "The Lord will not suffer the souls of the righteous to famish." His pose has certain characteristics peculiar to the late fourteenth century Byzantine frescos which we shall discuss presently. The general distribution of colour is as follows: the faces are painted in fine shades of yellow ochre and red ochre with black occasionally added. *Despot Stevan's* crimson emperor's robe and cloak are ornamented with golden brocade patterns representing the Serbian arms, a double-headed white eagle. The lining of the cloak, which shows on both sides of the robe, is dark green with faint black and gold embroidery. In the *Portrait of a Nobleman* the red cloak—worn over a corselet ornamented with alternate brown and yellow ochre triangles—is secured by blue bands fastened in the centre of the chest by a golden star. On the head is a pale blue and gold helmet. The tunic is scarlet. *St. Kseon* [PLATE II, C] wears a blue robe and blue tunic with gold brown and scarlet edging and a bronze corselet. Over all this there is a scarlet cloak fastened with a blue brooch on the right shoulder and white bands which go across the upper part of the corselet. The hair and beard are grey. the bare legs are a rich golden hue. *Solomon* [PLATE II, E] wears a golden crown and a scarlet ecclesiastical robe with a golden epitrahil. The parchment is a warm brown-grey with black lettering. *An Unknown Saint* [PLATE II, D] wears a light green robe and scarlet cloak both edged with gold, the cloak having round golden brocade ornaments on the shoulders. The background is rendered in two different shades of green in the cases of *Despot Stevan* and *Solomon;* in the other cases it is blue and light green, the lower half being always the lighter. The use of symbols is not very strict, which

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A—Despot Stevan Visoki. About 2.5 m. by 1.5 m.

B—Portrait of a Nobleman. About 2.2 m. by 1 m.

Drawings from 15th century frescos of the Serbian School. (Manassia Monastery)

Plate I. Five frescos from the Manassia Monastery

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C—St. Kseon. About 2 m. by 0.9 m.

D—An Unknown Saint. About 2 m. by 0.7 m.

E—Solomon. About 2 m. by 0.9 m.

Drawings from 15th century frescos of the Serbian School. (Manassia Monastery)

Plate II. Five frescos from the Manassia Monastery

makes the identification of the figures in the frescos without inscriptions very difficult. In fact, in spite of the kind help of Mr. Van de Put and Mr. Dalton, I have had to give up all hopes of finding out who the *Unknown Saint* is. *The Portrait of a Nobleman* has no inscription and is known among the monks as *Despot Stevan in his Youth,* but it is much more likely to be a portrait of Stevan's nephew, Lazar, who was killed by the Turks together with his father, Vuk, at Constantinople in 1410. But of course if the lower part of this fresco had been preserved it might have turned out to be St. Demetrius.

The artists of this period working in Serbia only evolved one original design, that of the Liturgy; otherwise they accepted tradition and concentrated on working out detail, this insistence on detail, however, being carried so far that painting almost lost its traditional character. Thus the drawing of figures, which is obviously based on traditional diagrams of proportions, shows a tendency to give more importance than formerly to the underlying geometrical scheme. So instead of shapes conventionalised into simple masses and symmetrically arranged we find a repetition of geometrical shapes which are actually part of the underlying diagram but modified by the pose of the figure or by the shape of the space in which the fresco is painted. In the repetition of these shapes symmetry is sometimes only indicated, which implies an effort to escape the monotony of the traditional arrangement. By this I mean that although we have not proofs enough to be able to affirm that this tendency developed into a definite theory there is evidence that the artist achieved the balance of arrangement by indicating the general geometrical character of a space, while the shape drawn in that space is different in character from the shape to which it corresponds. For instance, in the *Portrait of a Nobleman* the arm of the hand holding two arrows is drawn inside a segment of a circle which has the same diameter as the circle of the shield. The centres of both circles are at equal distances from the centre of the star, and this distance is equal to the length of the part of the face which can be covered by the palm. The segment in which the arm is drawn is identical in shape and area with the visible part of the shield. The predominance of a circular arrangement is so obvious that it is not necessary to point it out in detail. A similar circular scheme can be observed also in the frescos of *St. Kseon,* the *Unknown Saint* and *Despot Stevan Visoki,* although in all these figures the combinations of the circles and the shapes obtained by their intersections are different. A peculiarity of this period, namely, the adaptation of frescos to architecture, can be observed in the figure of *Solomon.* He is painted on the arch of a doorway and his inclined position is imposed by the concavity of the arch. It may be of some interest to note the plane formed by the chest and the lower part of the body down to the knees, which is almost parallel to the arch, in order to realise how the artist not only escaped the distortion which the bend of the arch tends to produce but even turned it to advantage.

Once the shapes were distributed, the artist made volume one of his principal aims. In fact volume became such an important factor that these frescos are complete in themselves and their part in the general scheme of decoration is not nearly as indispensable as was the case with earlier frescos. Just as with the arrangement of shapes, so here the volume of the whole is characterised and then worked out into details each of which has its own character derived from the whole. To illustrate this it is sufficient to glance at the *St. Kseon* [PLATE II, c]. At times ornaments are used to emphasise the volume, as in the case of the corselet of St. Kseon, and sometimes other details, such as the straps supporting his cloak. Rendering of volume and insistence on local form implied breaking with the traditional treatment of colour and with the old technique. In these frescos tone values have assumed a paramount importance and the result is that although the colouring is very vivid it gives an impression of a quiet and even a sombre palette. Also the working out of detail brought into use the contrasting of warm and cold local colour, so instead of a uniform green in the lining of the cloak of the *Despot Stevan Visoki* we find a wealth of detail which would disgust a sixth century master. The red is often toned down by being mixed with black and the use of gold is very discreet except in the cases where the artist was obliged to lay on as much gold as possible in order to show the richness and power of his patron. Even then the artist often succeeded in counteracting the effect of the gold by a skilful use of green and blue or by adding black to red, as in the case of the painting of *Despot Stevan's* robe. In all the frescos the painting of the drapery shows a marked effort to render the different qualities of the materials, which gives them a very realistic look. A good example of this is the stress laid on the contrast between the stiffness of Despot Stevan's cloak and the softness of its silk lining. The distribution of light and shade, the variety of detail in the tone and the fact that the brush-work shows makes the whole effect very vivid and gives a sparkle to the colour which in some respects reminds one of *plein-air* paintings of quite a recent date.

Although earlier traces of these characteristics

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can be found in Serbian monuments, there is nothing so definitely stated, so in that respect these frescos are practically unique. The frescos which have the closest resemblance are those in the church of Periblebtos at Mistra, which were painted somewhat earlier (at the end of the fourteenth century). The general conception of form and colour is the same, the only difference being that in the work at Manassia form is stated more vigorously and more clearly and that purely æsthetic considerations have more influence on the treatment of the colour. In fact the resemblance is so striking that I am tempted to assume that the painting at both places is the work of the same school though not by the same artists. All students of Byzantine art know the views of authorities such as Strzygovsky, Kondakoff and others on this period. Æsthetics, anthropology, local history and folklore hardly enter into the consideration of these learned professors, and it is on these grounds that I am obliged to disagree with their views of the all-importance of prototypes and in particular with the view that there are any direct Eastern influences in this period.

I hope to have an opportunity later of tracing the whole development of this period in the Balkans, and thus to give my grounds for the theory that not only the frescos at Manassia and Periblebtos but also the majority of the fourteenth century frescos in the Balkans are the work of a school which had its centre in Serbia and whose style developed under local influences. My reasons for this assumption are as follows. 1. Some characteristics of these frescos are also marked features of Serbian popular epics of that period, e.g., (a) insistence on realism of detail in a conception which is abstract; (b) the preference of forcible to subtle arrangement; (c) movement; (d) the warlike character given to certain saints, which may be partly attributed to the troubled times: 2. Anthropologically the figures seem to me to be of Serbian type: 3. There are the following historical grounds, (a) the beginning of this period coincides with the establishment of the power of the Serbian rulers (about 1200), the artistic activity centres round them and their vassals, and perishes with the disappearance of the last Serbian despot (about 1450); (b) under the influence of St. Sava there was a great awakening of national consciousness at the beginning of the thirteenth century, and soon afterwards native artists began to produce works which have rudiments of the peculiarities shown by the five frescos reproduced. I refer in particular to a school of artists working at Debar (Dibra) which in the fourteenth century had for its centre the Detchane Monastery. Later one group of these artists emigrated northwards on account of the Turkish invasion and finally settled in Moscow, where remains of some of their work dating from the fifteenth century can still be seen in the Kremlin. My belief is that this group of artists, on their way northwards, painted the frescos in the Manassia Monastery. The fact that practically all these artists were monks and, therefore, according to the canons of the Serbian Orthodox Church, had to take the name of a saint or martyr in its Greek form, is a bar to guessing their nationality, even when they signed their work. The only inference I can draw from the fact that they were Orthodox is that there is no possibility of Italian artists having worked at the Manassia frescos.

WOOD-CUTS OF THE 'SIXTIES AT THE TATE

BY WALTER SICKERT

IN Mr. Spielmann's illuminating monograph, *Millais and his Works* (Blackwood, 1898) occurs the following passage:—

> It is, perhaps, the irony of fate that Millais, who championed so gallantly the cause of black-and-white both within and without the Royal Academy, and who set such store by his own achievements in that branch of art, should have been absolutely ignored as a wood-draughtsman by the great institution he loved so dearly, and that, so far as the Exhibition is concerned, the world has been left in complete ignorance of some of the most noble of his achievements.

It is difficult to understand exactly what is meant by "the cause" of black-and-white, that has such need of being gallantly championed. Haselden manages to get on very well without it. Millais was certainly nothing if not gallant as a champion. "I am emphatically of opinion" is the opening of one, perhaps his only, magazine article.

> Although himself a ringleader in this Pre-Raphaelite Brotherhood revolution, Millais was extremely intolerant of agitation for agitation's sake. When the matter of Mr. Tate's splendid offer to the nation was forming the subject of outrageous personal attacks on the intending donor and hostile agitation against the gift, Millais was recovering from influenza in Perthshire; but on the day of his return I saw him and told him of what had been passing. He was extremely indignant. "*It was here in my dining-room*" (the italics are mine), he exclaimed, "that Mr. Tate, Leighton, and Lord Carlisle met, and we talked it over and settled it as far as we could. You see the utter hopelessness of establishing anything even for the good of the nation, when there are insolent disturbers abroad!" —an opinion he repeated in a letter later on.

I fancy the assumption underlying Mr. Spielmann's criticism of the Royal Academy must be that black-and-white illustrations are ignored if they are not cut out of the books that they were

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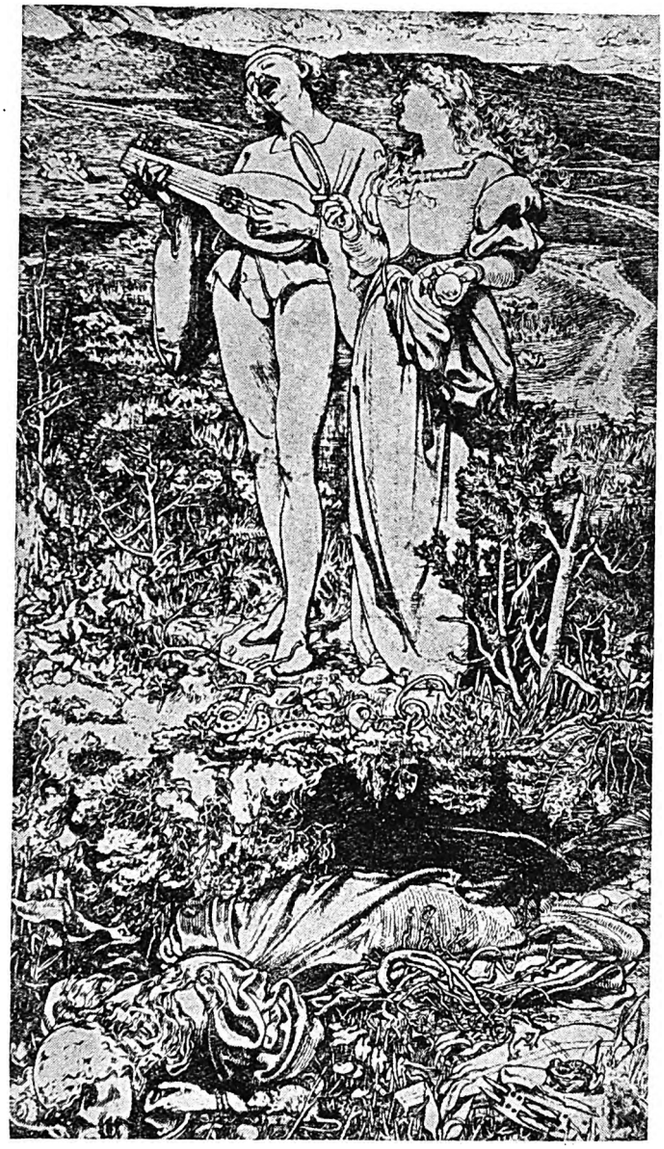
done to illustrate, mounted, framed, glazed and hung up on the walls of a large gallery, with a catalogue. This is a modern error. Placed in this manner, they are certainly more difficult to see. The spectator must stoop below the line, and stand on tiptoe to see above the line, with the added difficulty of the obstacle created by the glass that covers the drawings. Thousands possess and handle the books and papers, at home or in libraries, to units who go to any exhibition. No exhibition is open very long, while the books and magazines are available as long as the paper lasts. Such drawings are done for the express purpose of being held in the hand, and their execution is calculated accordingly. And they are nothing without the letterpress.

The above reflections, I need hardly say, do not apply to such retrospective collections as the present one at the Tate Gallery, which are valuable for purposes of study and education. It would ill become me not to say a word of gratitude for an exhibition of which I have devoured every item with the keenest interest.

To re-exhibit things already known by heart will serve two purposes. The works will be seen by the ever-renewed number of those who are too young to have seen them before. This is in itself a recurring justification. Furthermore to re-exhibit is to re-invite opinion and revision.

Text-books, galleries and libraries must of necessity classify into kinds and periods. It is the affair of criticism to bring out excellencies. A curator may rightly use such phrases as "wood-cuts of the 'sixties." But when a critic speaks of the illustrations of the 'sixties, as if they formed a unit, he ceases to speak critically. Certainly nine-tenths or more of these illustrations will remain in the obscurity of the often obscure editions they illustrate. Millais has always been incessantly boomed. "His black-and-white has never been excelled" says his panegyrist. "His draughtsmanship was more brilliant and suggestive than that of Fred Walker himself." "Himself" suggests that Fred Walker is set up as the standard!



Amor Mundi, by Frederick Sandys.

> There is little need here to recall the splendid personality of the artist—the keen sportsman, whose prowess with the gun, the rod, and the long putting cleek, and whose spirits, whether in the saddle or on foot, commanded the admiration of the many for whom the triumphs of art are a lesser achievement.

None of these probably quite admirable qualities will, in themselves, constitute a man a great draughtsman. And, further, the panegyrist:—

> for though eye, and even hand, might play him false, there was always the Man behind them that proclaimed the mastery that had failed.

"No doubt!" as Pater was fond of saying. "Millais yelled for several hours and threatened to resign," Rossetti wrote, when one of Millais's pictures was hung above the line. "The female nude he painted once, and only once." Whether this is considered a merit or not is not quite clear.

There is a certain natural modesty in the producer of adequate illustrations to a publication like *Once a Week,* which seems violated when these illustrations are incessantly paraded as marvels. If Boyd Houghton were alive now he would more probably be irritated than flattered to see his work crammed down the throats of students in technical institutes for empty imita-

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tion. They do not contain sufficient stamina to make them worth breeding from.

It is not surprising that it is in the drawings of Thackeray, an amateur, that we can now find the seeds of a fruitful principle in drawing, inasmuch as he drew from an idea, and put into his drawings only what was needed to express the idea, such as it was. He was fortunately unable to add a quantity of irrelevant information from professional models, posed in the required position. In this he, to some extent, foreshadows Haselden, who eliminates all but the essentials, but who, on the other hand, can draw everything, even ideas and expressions, with complete mastery.

One great illustrator, but on copper, Hablot K. Brown, is represented by a drawing which gives no idea of his powers of wit and romance. Of masterpieces there is Ford Madox Brown's *Elijah and the Widow's Son*. Rossetti is better in his slighter sketches, like that of *Miss Siddall at the Easel*, than when he has fretted the whole drawing away with touches that not only advanced nothing, but softened away such idea as had been expressed in the beginnings. And just what made his drawings popular was an operation analogous to the photographer's retouching, which has the same effect.

The exquisite landscape with the mobled lady talking to the labourer in a top-hat is one of Keene's masterpieces, and *Amor Mundi* by Frederick Sandys [ILLUSTRATION] perhaps the finest example of perfectly suitable expression in wood-cut line of modern times. A phase of art that has given us, so far as this exhibition shows, three draughtsmen of the first rank—Ford Madox Brown, Charles Keene and Frederick Sandys—is sufficiently important. Of course we are all " crinoline " nowadays. But that is another question.

DEGAS SCULPTURES
BY R. R. TATLOCK

A DRAUGHTSMAN - DESIGNER may content himself with constructing a pattern out of what his eye sees of his " model " from a single position. The result will be some sort of arrangement of flat coloured spaces whose beauty as an assemblage depends on the relative shapes of the contours he arrives at. Until the elaboration of a system of perspective placed far wider powers in the hands of the painter, this method was the only one, except the sculptor's, of presenting the mental image to the eye. Pictures which owe their harmoniousness to such an arrangement lend themselves to very simple pictorial effects, and undoubtedly have a peculiar power of arresting the casual eye, as we see to-day in the case of posters like those advertising the London underground railways. But even the simplest of such arabesques suggests depth. This suggestion of depth may appeal in a special way to the artist who may find himself experimenting further with the contour, here emphasizing it, there leaving it out as his tool goes round the outline; seeing and expressing the silhouette, not as a fact important in itself but rather as an area of neutral territory on which what is visible to his eye meets and fuses with what is hidden, not as a line but as a band of appreciable breadth upon which what is seen begins to disappear and what is unseen begins to appear. On that narrow ribbon of flesh or stone or bark a great part of the work of such a one must be done and there he fights his chief battles for self-expression. The artist's attitude to the contour and his methods of explaining it on the flat are perhaps the soundest indications of the æsthetic school to which he belongs and of his place in the history of art—as apart from the usual history of artists. It is a method rarely adopted by the art-historian, yet all other kinds of workmen are classified in accordance with their attitude to their work, and why not artists also?

Degas takes his place somewhere near the top of the class of those painters who could not or would not see a contour as if it were the edge and the end of something; as if the mind, having followed the eye across the expanse of visible surface, had no interest with what lay behind, had no concern to go farther on, but had to turn and travel back the way it came; as if the eye and the object were stuck for ever in the same relative position, and as if the slightest movement of either would not altogether transform the contour and reveal new forms that a moment before were invisible. Degas knew not only that the contour is instable but that in its instability lies its great meaning for the artist intent to solve the double problem of volume and movement. The mutability of the contour is the starting point for an imaginary exploration of the complete form depicted; once the mind grasps the significance of the drawing of that single area, the imagination quickly takes in the whole; the artist's attitude to his subject sweeps into our consciousness, the inertia of our mind is overcome and there suddenly awakens in us those loud echoes of the artist's own emotions which the experience of his art can alone induce.

Talent as a draughtsman does not in itself imply talent as a sculptor. No one ever modelled well until—as in painting or any other art—he had laboured to familiarize himself completely with the medium; but that is not to deny that

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A—Baigneuse, by Degas. Bronze. Height, 20 cm. (Leicester Galleries)

B—Danseuse, by Degas. Bronze. Height, 44.8 cm. (Leicester Galleries)

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some artists are mentally equipped for expressing themselves in a solid medium and some are not. And a draughtsman—which is what Degas pre-eminently was—in whose drawings not only does one part of the surface-pattern imply another part of it, but all the visible parts imply all those that are invisible, is obviously equipped for working in the round with wax or clay or stone. Degas knew exactly what he wanted to do in sculpture before he had ever handled a medium more plastic than oil paint. He had simply to accustom his fingers to the feel of some more resistant substance and he could step at once into the rank of master sculptors. Every time he made a drawing, the image that his eye saw, the image of the part visible from where he happened to be standing called up an imaginary image of the whole. (He had drawn his subjects hundreds of times from every conceivable point of view.) The " unreal " image at once explained, enriched and distorted the " real " one and gave his slightest sketch that indescribable air of completeness and of reserve force which nothing else ever gave or ever will give a drawing,—or for that matter a painting, which is only an elaborate kind of drawing.

The exhibition of Degas's amazing sculptures at the Leicester Gallery are simply materializations of a few of the multitude of such imagined images, long familiar growths in the garden of the draughtsman's mind. That is my excuse for speaking of his drawing as much as of his sculpture. If you understand the drawings you must understand the sculptures also.

In articles and books about Degas it is usually insisted on that he " had recourse to " sculpture at the end of his life when his eyesight partially failed him, just as if his physical defect had compelled him to discard his own art for one that was foreign to him; great praise is lavished on him for his powers of adaptation. Such a view, as the student must realize when he visits this exhibition, is altogether absurd, though it is just the sort of sentimental stuff that goes down unquestioned through the commoner sort of biographies.[1] Works like those we illustrate here are obviously part and parcel of the whole *œuvre* of Degas. One passes with as little effort from the drawings to the sculptures as from the drawings to the paintings; and indeed the sculptures were obviously contrived as models for the drawings. That is what they were for Degas, a means of getting the object as a whole more solid, sharp and real in his mind. For although no modern artist was more magnificently equipped to speak extempore, none laboured more earnestly to prepare himself to be at his best on each occasion. It is not at all surprising that other French draughtsmen, so many of whom used the same system of design as Degas, should have modelled figures for the same purpose, or that with El Greco such a practice was probably a confirmed habit.

The fact that the catalogue is not yet published at the time of writing deprives me of the means of discussing individual examples, but the visitor may notice a little piece depicting a woman's head with her hand by her cheek which corresponds curiously in style to Degas's earlier paintings. It cannot be dangerous to presume that it is one of the early sculptures; and it is interesting to notice how closely the transition from it to some that are clearly quite late conforms to the transition from the early to the late paintings and drawings. It is important that the dates of these sculptures should as far as may be possible be traced, and I rather suspect that if that were done we should find in certain sculptures a forefeeling of the changes of style that occurred only later in the paintings. It would also be a useful and certainly an entertaining task to try, while memories of Degas are still fresh, to identify whatever paintings and drawings may correspond with individual pieces of sculpture. If the proprietors of the Leicester Gallery could have arranged to hold their recent exhibition of Degas's pictures and drawings together with these sculptures, it might have been possible to study them with this in mind. As it is we cannot be too grateful for having so many fine works cast so cleverly in bronze, and for the service rendered by bringing them together. Before spending a little time among these exquisite figures of agile women and fleet horses, each a complex design of flashing limb and quivering muscle, few of us can have realised how tremendous Degas was as a sculptor—and as a draughtsman.

Were it not for the odiousness of comparison we might almost permit ourselves to whisper " Rodin." What generations ago it seems since an eminent critic said, " M. Degas a rêvé un idéal de laideur !"

[1] Since writing the above the catalogue of the exhibition at the Leicester Gallery has been published, and I see that Mr. Sickert disposes, I hope finally, of this misunderstanding, by his statement that he saw one of the pieces of sculpture in Degas's study in 1883.

REVIEWS

Luca Signorelli. By ADOLFO VENTURI. 67 pp. + 92 plates. Florence. (Presso Giorgio and Piero Alinari.) 40 lire.

A comprehensive series of reproductions from Signorelli, with an introduction and catalogue by Dr. Venturi, promises well. But, unfortunately, promise is not matched by performance, and the authoritative monograph on Signorelli has still to appear. With the introduction itself

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there is little fault to find. After marshalling the main facts of Signorelli's life, dealing faithfully with Vasari meanwhile, Dr. Venturi explains the main lines of Signorelli's development, tracing his emergence from a style much influenced by Piero della Francesca to his own characteristic manner as represented at Orvieto. In fact, for approximately dating the earlier work, Dr. Venturi takes as criterion the extent to which Piero's influence appears and scarcely emphasizes sufficiently elements taken from Pollaiuolo. Signorelli's search for solidity and movement are duly recorded, and the sacrifice of spatial expression it sometimes involved; also his position as a forerunner of Michelangelo, though distinction is made between the nervous agility of his figures and the gigantic and muscular forms of the later artist. Special attention is given to Signorelli's treatment of light to emphasize movement and secure unity of design, wherein he strikes a definitely modern note, in certain respects anticipating El Greco.

The catalogue of what Dr. Venturi regards as authentic work is short; and he classes among school pieces and those in which assistants took part, such well-known examples as the National Gallery *Adoration of the Shepherds,* and the Louvre *Adoration of the Magi,* while the Sistine Chapel *Moses* is given to Don Pietro Dei, working from drawings by Signorelli. Presumably the catalogue does not aim at being complete, since the two Signorellis recently published in the BURLINGTON are not mentioned. The information given is limited to the owner and short title of the pictures, with any inscription they carry and some literary references. Size, material, and history are not recorded and there are slips, such as placing the National Gallery and the Mond Collection under the heading of Liverpool. The illustrations are numerous but poor in quality, and do not include all the works mentioned in the text. No list of them is given, and references from the text are by names alone, which do not always correspond. The picture in the Louvre described on the plate as *The Birth of the Virgin* may be *The Birth of St. John* as Dr. Venturi calls it; but it cannot be both. Lastly, there is no index. In short, here is a work of admirable intentions which miss their mark. W. G. C.

Pieter Bruegel. By MAX J. FRIEDLÄNDER. 202 pp. + 101 illustrations. Berlin. (Im Propyläen-Verlag.)

Dr. Friedländer would probably be the first to disclaim any intention of rivalling the work of Hulin de Loo and René van Bastalaer as the chief and indispensable authority on Bruegel. But his book is more than a mere *rechauffé.* It provides what has long been wanted—a concise and accurate account of Bruegel's personality, work, and place in the history of art, well and fully illustrated; and also adds new and important information, especially concerning Bruegel as a draughtsman, by noticing and reproducing work not recorded by van Bastalaer. With Bruegel, Dr. Friedländer holds, drawing and engraving were almost interchangeable means of expression and practically independent of his painting. For example, preliminary compositions or sketches for pictures by him are unknown. In this independence of the two sides of his work, Bruegel is somewhat comparable to Hogarth and Daumier; and the resemblance is strengthened by the character of his naturalism, which proceeds from keenness of observation and memory, rather than from working in front of nature. The subjects and dates of certain drawings and engravings also help to clear up some obscurities in Bruegel's early life. To the fact that he was in Rome in 1553, can now be added that he travelled thither through the South of France, being at Vienne in 1552, that he visited Messina while in Italy and that he probably travelled back to Antwerp through Switzerland and Germany. In the development of Bruegel's style his Italian journey played little part; and Dr. Friedländer is not inclined to give much weight to Carel von Mander's statement that Bruegel was a pupil of Pieter Koech van Aelst. Rather he sees in Hieronimus Bosch the chief formative influence; not from personal contact, since Bosch was probably dead before Bruegel's birth, but possibly through Jan van Amstel, a Dutch follower of Bosch, and certainly through the work Bruegel did for Hieronymus Cock in deliberate imitation of Bosch.

In the account of the paintings, there is necessarily little new to say. Dr. Friedländer is not particularly polite to the National Gallery *Adoration of the Magi,* which he regards as an inferior work, in which conditions imposed by the purchaser may have hampered the painter. Still, first rate Bruegels are hard to come by. There is still one in private ownership; but the chance of its leaving its country of adoption is remote. Some interesting remarks are made on Bruegel's spelling of his name. Up to 1559 he writes it "brüeghel"; after that date it becomes "Brvegel," the form "Breughel" being first used by his sons. This fact may help to correct a widespread mispronunciation of his name in this country.

Dr. Friedländer's limitations chiefly appear when he deserts facts for theories, and the excursions in his later chapters into abstract æsthetic discussion are sometimes a little tiresome. But these are small blemishes in an excellent book, whose only serious fault is one of omission—the absence of an index. W. G. C.

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A Provisional Bibliography of the Muhammadan Architecture of India. By K. A. C. CRESWELL. 44 pp. Bombay. (Privately printed.)

Mr. Creswell is already known to readers of this Magazine as the author of a valuable list of the Muhammadan monuments of Egypt and of a learned monograph on the origin of the cruciform madrasah. He has contributed articles to these pages on other aspects of Saracenic architecture, and is now engaged on an exhaustive survey of the Muslim architecture of Egypt for H.H. the Sultan. The present work is a further indication of his perseverance and scholarship in this neglected byway of archæological research. It was known to his friends, before the war, that he had commenced, and had indeed nearly completed, the compilation of a bibliography of references in books and articles to all aspects of Muhammadan art in all countries. The present time is unfavourable to the publication of so large a work, which, as he tells us in a foreword to this brochure, already includes some 4,500 entries under "Authors" and about 6,500 under "Subjects." He therefore hopes to publish it in the near future in sections, of which this first instalment deals with Muhammadan architecture in India only.

Beginning with guidebooks, he then gives a lengthy and extremely valuable series of references to official publications, then a list of general works, a list of plates, and finally a long catalogue of specific references to cities and buildings. Any subsequent writer on Indian Mogul architecture will find this work indispensable, for it does all his spadework for him, at any rate up to the year 1915, so far as we can judge from the dates of publication given. No student or critic of the subject can be too grateful for the industry that Mr. Creswell has displayed in his ambitious and exacting task. The references to official reports especially are always hard to find, and much labour in this direction is saved for future writers. The author is severely dispassionate in all his references, but in one instance allows himself the luxury of summarizing an article as "an emotional description," and in another case stigmatizes a guide-book, very concisely, as "worthless." M. S. B.

A Record of European Armour and Arms through Seven Centuries. By SIR GUY FRANCIS LAKING, Bart. Vol. V, xx + 383 pp. (Bell.) Five vols. £15 15s.

The fifth and concluding volume of Sir Guy Laking's *Record* deals, of necessity, with the closing and decadent period of the armourers' craft—*The dawn of the seventeenth century* and *seventeenth century swords and rapiers*—but, by reason of the appendices, the volume is by no means the least interesting of the series. No one was better qualified to write the first appendix—*Notes on Forgeries*—than Sir Guy, for none had handled more *stuff* in the sale room; he had, moreover, as he tells us, made mistakes and costly ones, and has even illustrated the pitfalls of this branch of the subject by reproducing the forged suit at Vienna on the same page as the original Missaglia and as an alternative view of it.[1] But although he found it difficult to aid the inexperienced in the detection of modern work, the chapter is full of hints that should serve to keep the eyes of the collector ever keen and on the alert. A comprehensive bibliography has been added by the Editor (for the author "was not a literary man and was no great reader") and a complete index. In place of the projected chapter, *Arrangement of a Collection of Arms and Armour*, Mr. Cripps-Day has added, as a second appendix, 120 well-illustrated pages *On Armour preserved in English Churches*—a record as valuable as it is unique. The custom of hanging armour and arms in churches probably dates from the time when knights vowed "to maintain the rights of Holy Church," and there is, consequently, a large number of pieces so preserved of genuine English workmanship. The property in armour descends to a man's heir, but neither heir nor incumbent possesses the right of removal. With the publication of this list it is therefore to be hoped that we shall hear less in the future of such incidents as these:—

> The present rector . . . remembers that when he first went to the parish a steel corslet and pair of gauntlets hung by this helmet, but these articles have since been lost sight of.[2]

Mr. Cripps-Day will have done no mean service to the students of armour, as to the dead, if the further pilfering of English churches is rendered more hazardous and difficult. Very welcome are the brief details of the Author's life given in the preface. May all who write of Armour in the future be filled with a like love for their subject and generosity towards those pursuing the same road. S. J. C.

Early English Furniture and Woodwork. By H. CESCINSKY and E. R. GRIBBLE. Vol. I, 382 pp. fully ill. + 1 col. pl.; Vol. II, 388 pp. fully ill. (Routledge.) £7 7s.

The publication of this important work on English furniture and woodwork marks a notable advance in the study of a very attractive and, at the present day, extremely popular subject. Of previous writers on early furniture and woodwork, some, like Bond, Cox, and Howard and Crossley confined themselves to church woodwork; others, including Macquoid and Roe, devoted their attention mainly to domestic furniture; while others, such as Gotch, and Gardner and Stratton, dealt incidentally with woodwork and panelling in relation to the domestic architecture of the time. It has been left to the authors of the present work to be the

[1] Vol. I, Fig. 212, right-hand figure.

[2] *The Antiquaries' Journal*, April, 1922 (II No. 2), p. 146. *Helmet in Braybrooke Church* (Major C. A. Markham).

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first to bring all this material together; and the value of their joint production lies in the fact that the art of the worker in wood is treated as a whole, and that the structural woodwork and fittings of the house and the church are shown to be as clearly his province as the moveable woodwork which he executed for its furnishing. One is struck, on first examining the book, by the wealth of the illustrations. They number considerably over nine hundred, and the size of the pages enables them, where necessary, to be printed on a really generous scale. The photographs of much of the earlier woodwork and the information dealing with it have been supplied by Mr. Gribble. Mr. Cescinsky, however, has made himself responsible for the whole of the text.

The book opens with the fifteenth century—the Golden Age of English woodwork. The conditions under which the craftsman worked are discussed and examples given of the tools he used. Craftsmanship and its development are kept clearly to the front throughout, but technical details are not dealt with exclusively, and the subject matter is approached from many points of view. It might perhaps have been more consistent with the title " early " if the work had stopped short at about the year 1660 instead of being carried down to 1700. For though the oak furniture of the early Stuart period, commonly known as Jacobean, which was itself merely a development of the late Tudor, lingered on in country districts, particularly in the north, until the end of the century, it virtually came to an end at the Restoration. Thus, the last four chapters, on walnut chairs from 1660 to 1700, English marquetry, domestic clocks, and English lacquerwork, might well have been reserved for subsequent treatment. But having schemed to follow his work up by one dealing with the eighteenth century, the author evidently had difficulty in dividing the entire subject of English furniture and woodwork into two parts of equal length.

The first volume deals with the work of the carpenter, joiner and carver as found in the church and in the house. Woodwork for structural purposes commences with timber-framed houses, and the open-timber roof of halls and churches which forms the chief glory of English craftsmanship of the fifteenth and the sixteenth centuries. Chancel screens, choir stalls, and benches follow. Then come doors, windows, porches, and staircases, and then panelling of all sorts, including that around the open fireplace, which has always been so prominent and peculiar a feature of the English house. A very instructive chapter is that on the colour decoration of Gothic woodwork—a subject which has never before received so full and careful attention. Moveable woodwork, that is to say, furniture proper, occupies the whole of the second volume, and the development and progression of each article of furniture, the chest, the cupboard, the table, and the chair receive successive and individual attention.

Perhaps the most difficult task which the author has set himself is that of affixing a place of origin to different articles of furniture of which no record of locality has been preserved. It would have been easier thirty or forty years ago; but the traffic in old furniture has developed enormously since then and has caused pieces to be carried far away from their native sources. On the other hand the fashion for collecting has resulted in bringing numerous examples together for study and comparison. The Yorkshire or Lancashire chair can be identified anywhere. It is another matter with objects such as chests and cupboards. Here Mr. Cescinsky has adopted an admirable plan. He has taken Renaissance pulpits as a fairly sure index of a place of origin, and employed them as data for comparison with articles of domestic furniture.

In a work of such scale as the present one, which breaks much fresh ground and advances a number of new theories, there are naturally many openings for criticism. The three bedposts, for instance, shown on fig. 390 of volume I, cannot, surely, be French, as suggested. The fleur-de-lys and pomegranate which appear on two of them were English emblems in the time of Henry VIII; the design on the third is certainly not the insignia of the Medici. The author is in error, too, in describing as Yorkshire the chair in volume II, fig. 264, which is unquestionably Italian. Again, the year 1550 can scarcely be the date, as he states, of the well-known Gothic standing cupboard in the Victoria and Albert Museum. His keen eye has, it is true, detected the restoration of the apron pieces uniting the front legs of this cupboard, yet seems to have overlooked, on the devices, here described as billhooks, certain incised lines, which are intended to represent the markings of what can obviously be none other than feathers. H. C. S.

A MONTHLY CHRONICLE

MAYA SCULPTURES AT THE BRITISH MUSEUM.—This exhibition consists in a few original pieces of Maya sculpture and a long series of casts culminating in a gigantic cast of a sculptured monolithic animal. The reproductions have been made so dexterously and their surfaces treated so effectively that one can really study them almost as if they were originals. The pieces

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represent the field work carried out by Mr. Alfred P. Maudslay between the years 1881 and 1894. It is unnecessary for us to describe them in detail, as Mr. T. A. Joyce has said almost all that can be said in an admirable illustrated guide which has just been published by the Museum trustees. In it the exhibits are not only fully discussed and some of the originals reproduced, but, in the course of a long introduction, the problems of Mexican art and of Maya chronology are dealt with. The work of the organizers has certainly afforded the student a unique opportunity of considering further the whole fascinating subject of Mexican art and archæology. The exhibition, besides, is one of those which encourage students to urge members of the ordinary public to begin a study of art from this point; and we hope that many of our readers will succeed in inducing anyone conversant with Mexican history, through Prescott or otherwise, to pay a visit to the exhibition and to read the guide book.

EARLY BRITISH PAINTING EXHIBITION.—The announcement has been made in the daily Press that a committee has been formed under the presidency of Lord Lee with the object of discovering the best means of bringing early British painting before a wider circle of scholars. The committee, which includes Professor W. R. Lethaby and Mr. E. W. Tristram, is actively engaged in bringing together as representative a collection as possible of examples of pre-Reformation painting, and it is hoped that some time in October an exhibition will be arranged in Burlington House. It is not at present advisable to give details, but the view of the committee is that the collection should consist of the very best works available, and that pieces of inferior quality should be excluded even if that results in a severe limitation of the number of exhibits. At present the organisers see their way to bring together some thirty paintings which will be exhibited along with other objets d'art having a bearing on them. Students of art will certainly welcome any opportunity such as this committee proposes to offer, of considering early English art in a completer way than has been so far possible. R. R. T.

LETTER

"AN ALLEGED FORD MADOX BROWN AT MILLBANK."

SIR,—The picture to which your correspondent refers has not been added to the Gallery at Millbank as he states. The picture was offered as a curious early example of Ford Madox Brown's "Old Master" manner. The Trustees considered it, but did not acquire it. It was hung temporarily in the Gallery to allow of comparison being made with the genuine early work of Ford Madox Brown, but was removed some weeks before your correspondent's letter appeared. His conclusion as to its date is shared by the Trustees.

Yours faithfully,

CHARLES AITKEN.

*National Gallery, Millbank, S.W.*1.

AUCTIONS

MESSRS. CHRISTIE, MANSON & WOODS, 8 King Street. MARCH 6th, 7th and 8th. Old Chinese porcelain, tapestry, etc., property of Viscount Wimborne and of Lady Charlotte Schreiber. Among a large number of Kien-Lung pieces are three famille-rose vases and covers (33), 17½ in. high, and a larger specimen (51) of the same provenance, measuring together with the biscuit figure of a kylin surmounting the cover, 36 in., and another (60) 3 inches less in height but somewhat wider and having an entirely different surface decoration. No. 89 is another brilliant specimen of famille-rose vase, in this case Yung-Ching. The patterns of these and of many of the less pretentious lots are particularly attractive. Among the later lots is a very odd pair of Louis XV candelabra (236), sumptuously designed in ormolu with onyx vase-shaped fountains. No. 256 is an accomplished marble statuette, 30 in. high, of a Cupid, signed "Bourchardon" and dated 1744. It is from the Wallace Collection at Bagatelle. Among the fabrics and leather is a set of four important Flemish panels with designs of the months, after Lucas and deriving from near the close of the seventeenth century.

MESSRS. PUTTICK & SIMPSON, 47 Leicester Square. MARCH 8th and 9th. A very extensive collection of Chinese armorial porcelain formed by the late F. A. Crisp, of Godalming. This sale consists in all of three hundred and fifty lots, practically all from the end of the seventeenth and beginning of the eighteenth centuries. The pieces are decorated with the armorial bearings of English families by whom they were ordered to be made in the Far East. They represent a remarkable phase of English culture, and exhibit the prevailing taste of the period as almost no other objets d'art do. The range of styles is, within the limits of the subject covered, very wide indeed, and the specimens include a large number of as fine workmanship as any porcelain made at that time for the Western market. A catalogue has been issued with careful notes and descriptions of each piece, and with good coloured plates of some of them.

MESSRS. SOTHEBY, WILKINSON & HODGE, 35 New Bond Street. MARCH 12th to 16th inclusive. A further selection of the very rare and valuable books and MSS. in early English poetry and literature from the library of S. R. Christie-Miller, Esq. MARCH 14th and 15th. Modern etchings and water-colours, including works by Whistler, Augustus John, etc., and a number of popular modern workers in black-and-white, with a large collection of prints by Sir Frank Short. MARCH 20th to 22nd inclusive. A portion of the library of the Earl of Powis at Welshpool. This sale also consists of very fine examples from many periods and includes a copy on vellum of *Le terze Rime di Dante* with a fine illuminated title, frontispiece and full-page miniatures which should not be missed by students of painting. MARCH 22nd. French eighteenth century drawings by Hubert Robert, the Saint-Aubins, Boucher, Lancret, Guardi, etc. Lot 5 by Gabriel de Saint-Aubin is a work of amazing charm and subtlety, as is the Lancret (No. 8). The little sale consists in only ten drawings, but their quality is as high as in any recent sale we remember. R. R. T.

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GALLERY AND MUSEUM ACQUISITIONS

NATIONAL GALLERY, MILLBANK.

D. BOMBERG. *Sleeping Men.* A Cartoon. Water-colour. Study for Canadian War Picture. Drawing. Purchased.

RODNEY BURN. *Study of a Girl.* Drawing. Purchased.

SIR E. BURNE-JONES. *Ezekiel and the Boiling Pot.* Drawing. Purchased.

MISS N. CUNDELL. *Smiling Woman.* Oil. Purchased.

JOHN NASH. *The Lane.* Water-colour. Purchased.

P. WILSON STEER. *Elm Trees.* Water-colour. Presented by Mr. A. E. Anderson.

WALTER TAYLOR. *Boodle's Club.* Water-colour. Presented by the Artist.

HENRY TONKS. *Rosamund and the Purple Jar.* Oil. Purchased.

NATIONAL PORTRAIT GALLERY.

ARTIST UNKNOWN. *Thomas Hobson,* 1544(?)-1631. Oil painting. The Cambridge carrier. From his refusal to let out on hire any horse out of its turn, "this or none," originated the expression, "Hobson's Choice." Purchased. Room IV.

CHARLES BROWN. *John Keats,* 1795-1821. Pencil drawing done at Shanklin in 1819. Presented by the artist's granddaughter, Miss Brown, of New Zealand. Room XXVIII.

DANIEL GARDNER, 1750(?)-1805. *Self-portrait.* Portrait painter and pastellist. Presented by his descendant, Miss Frances Baker. Room XVIII.

SYLVIA GOSSE. *Henry Austin Dobson,* 1840-1921. Poet and author. Painted 1908. Presented by Edmund Gosse, Esq. Room XXV.

BEATRICE LOCK (MRS. FRIPP). *Frederick William Maitland, D.C.L., F.B.A.,* 1850-1908. Historian and Downing Professor of the Laws of England at Cambridge. Painted in 1906. Purchased. Room XXV.

DAVID LOGGAN. *Sir Thomas Browne, M.D.,* 1605-1682. Author of "Religio Medici," etc. Plumbago drawing. Purchased. Room XXVIII.

E. T. MOORE. *James Viscount Bryce, P.C., O.M., G.C.V.O., F.R.S.,* 1838-1922. Painted in 1907. Presented by Sir Charles Wakefield, Bart. Room XXV.

HYACINTHE RIGAUD (after). *William Bentinck, 1st Earl of Portland, K.G.,* 1649-1709. Statesman, ambassador and general. Friend and confidant of William III. Oil. Purchased. Room VIII.

WILLIAM ROTHENSTEIN. *William Henry Hudson,* d. 1922. Naturalist and writer. Presented by the Hudson Memorial Committee, to whom it was given by the artist. Room XXV.

WALTER SICKERT. *Aubrey Beardsley,* 1872-1898. Artist and illustrator. Pen drawing. Purchased. Room XXIX.

BRITISH MUSEUM: PRINT ROOM.

DRAWINGS.

NICCOLÒ BERRETTONI. *Virgin and Child.* Bequeathed by Rev. L. Goodenough through the National Art-Collections Fund.

JACOPO CHIMENTI (da Empoli). Red chalk studies of four male figures.

WOUTER CRABETH. Two subjects from the *Parable of the Good Samaritan.*

JACOB SAENREDAM. Three subjects from the *Story of Lot.*

JAN SWART. Eight subjects from the *Life of Joseph.*

DIRK VELLERT. Four round designs for glass, of Biblical subjects, all signed and dated 1523.

The above, with some anonymous drawings and old copies after Cranach and Holbein (28 drawings in all) were bequeathed by F. W. Smith, Esq., through the National Art-Collections Fund.

H. DAUMIER. *Mephisto, Tête d'Homme, Homme versant à boire.* Pen drawings.

EUSTACHE LE SEUER. Four Studies in chalk for the *Life of St. Bruno* in the Louvre.

H. WRIGHT-RUDBY. Two water-colours. Presented by F. R. Meatyard, Esq.

PRINTS.

C. W. CAMPBELL. *After Stormy Seas.* Mezzotint. Presented by Emery Walker, Esq.

MORITZ KLINKICHT. *Portraits of Moltke, Cavour, Garibaldi, Newman, Darwin.* Wood engravings. Presented by Emery Walker, Esq.

SIR J. C. ROBINSON. Four Etchings (three in early states). Presented by H. J. L. Wright, Esq.

Eight modern Swiss Etchings, lithographs and woodcuts. Presented by C. Dodgson, Esq., C.B.E.

CERAMICS AND ETHNOGRAPHY.

A T'ang pottery cup. Presented by C. Rutherston, Esq.

A T'ang porcelain cup and pottery dish. Purchased.

A red Yi-hsing stoneware beaker. Presented by G. D. Hornblower, Esq.

A covered box of Sawankhalok ware. Presented by H. Bergen, Esq.

A Hsüan Tê blue and white bowl. Purchased.

A Flemish brick dated 1504. Presented by S. Fenton, Esq.

A Corean bowl inlaid in black and white. Purchased.

An important series of Staffordshire salt-glaze, agate, Whieldon and Astbury wares. Bequeathed by F. W. Smith, Esq., through the National Art Collections Fund.

Fourteen pieces of early Worcester porcelain, including three signed vases by O'Neale and one unsigned.

An early Persian dish with harpy design in coloured glazes. Purchased.

VICTORIA AND ALBERT MUSEUM.

(Items marked * are not yet on exhibition.)

ARCHITECTURE AND SCULPTURE.

A collection of figures in wood, painted and gilt; SPANISH, of varying dates from the 14th-15th centuries. Presented by Dr. W. L. Hildburgh, F.S.A.

CERAMICS.

Jar with celadon-green glaze. CHINESE; T'ang dynasty (618-906). Purchased.

Bowl, brown stoneware with decoration inlaid in white slip. COREAN; 17th or 18th century. Presented by Harold B. Bompas, Esq.

Coffee-pot, porcelain, painted in black and gold. AUSTRIAN (Vienna); c. 1730. Presented by Lt.-Colonel K. Dingwall, through the National Art-Collections Fund.

ENGRAVING, ILLUSTRATION AND DESIGN.

*Engraved designs (18) for Ornament, by A. COLLAERT, H. S. BEHAM, A. JACQUARD, etc.

*Collection of 195 etchings and drypoints by the late Col. R. C. GOFF, R.E. Bequeathed by the artist.

*Etchings (2) by EDGAR J. DETMOLD. Presented by A. A. Bailey, Esq.

*CHINESE painting on sheepskin. Presented by H. H. Joseph, Esq.

LIBRARY.

Oriental Manuscript Poems of Riza (TURKISH), with illuminated headpieces. 19th century. Presented by Lt.-Colonel F. P. Cockerell.

METALWORK.

Tankard, silver-gilt, chased and repoussé. ENGLISH; 1607-8. Purchased under the Bequest of the late F. R. Bryan.

PAINTINGS.

*A collection of silhouettes. Presented by Captain Desmond Coke.

*ANDREAS VON BEHN. *Miniature portrait of Robert Benson,* 1704.

*THOMAS DAY. *Miniature portrait of Mr. McKerral.*

WOODWORK.

Chair, with rush seat, and spindle back and rails. ENGLISH; c. 1800. Presented by G. Abercromby, Esq.

INDIAN SECTION.

A large uncut spinel ruby, of irregular pear-shape, superficially polished, and engraved with the names of the four great Mogul Emperors of Delhi, Akbar, Jahangir, Shah Jahan and Aurangzib. MOGUL; 16th century. Weight, 133⅛ carats. Length, 1.62 in. by 9 in. (I.M. 243-1922.) Bequeathed by the Right Honourable Julia Mary, Lady Carew.

*A collection of Miniature Architectural Drawings in line and colour of Mogul Buildings and Tombs, prepared by Delhi draughtsmen for the East India Company between 1830 and 1836. Together with a set of Bazaar Paintings of Mythological subjects and Native methods of Transport. Painted at Calcutta about 1885. (I.M. 1 to 86-1923.) Presented by E. H. Hindley, Esq.

Two hand-painted cotton Kammarbands (Patkas), made at Masulipatam in the Madras Presidency. MOGUL; second half of the 18th century. (I.M. 87, 88-1923.)

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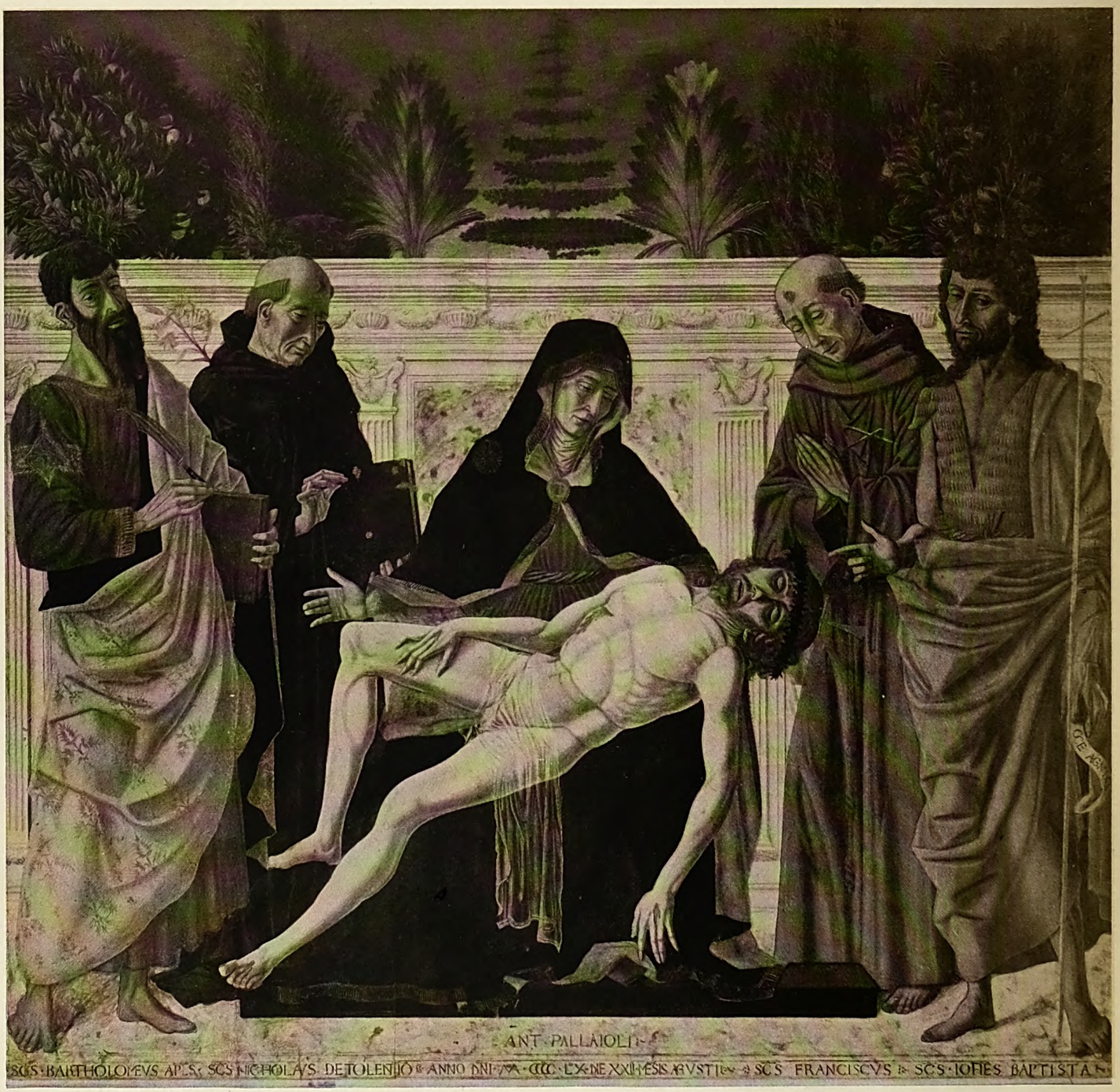
ANT · PALLAIOLI
SCS · BARTHOLOMEVS AP'S · SCS NICHOLAVS DE TOLENTIO · ANNO DNI · MA · CCC · LX · DIE XXIIII MESIS AGVSTI · SCS FRANCISCVS · SCS · IOHES BAPTISTA

Pietà. School of Castagno. Panel, 1.73 m. by 1.79 m. (Mr. Arthur Ruck)

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EDITORIAL: *Lord Plymouth*

THE death of Lord Plymouth is a heavy loss to the country in many ways, for he was a man who held his rank and great wealth as a trust for public use, and in his modest, faithful way answered to calls for service up to the limit of his time and strength. He was seriously ill two years ago, and might have claimed relief from further work; but he renewed his activities, and has doubtless paid for the strain. The debt owing to him in other regions will be acknowledged elsewhere: we are concerned with his services to art. He was one of the few members of his order in our time to whom art was a matter of closer interest than politics or sport. He was subject, accordingly, to constant claims. He played a part, as chairman or otherwise, on innumerable committees, and in their disheartening but inevitable grind and tangle he could be reckoned upon for sound judgment and single-minded integrity of purpose. If he had a fault it was a habit of self-effacement; a timid manner and hesitating speech masked a real steadiness of inner conviction. He did not always, therefore, pull his weight in counsel, but he was capable of intervening with decisive effect when the occasion seemed to him sufficient. In the bad old days of the National Gallery Board the Director could look to him for loyal support: it is no secret that during the interregnum after Sir Charles Holroyd's death it was he who induced his colleagues to reverse an unfortunate decision and acquire the Masaccio, and we are sure that the present directors at Trafalgar Square and Millbank could bear witness to the important part he played in starting and oiling the wheels of the new administration.

The BURLINGTON MAGAZINE has particular reason to cherish Lord Plymouth's memory. He was one of those by whose generosity and good sense a critical period in our early career was safely traversed. Then and later he devoted himself to our aims with a quiet enthusiasm that was altogether characteristic of the man, and he would appear at our general meetings as regularly as if they were his own special concern. For some years he has been prevented from taking so active a part in the management of the magazine, but we know that he maintained his interest in our work as steadily as ever, and it is with a real sense of loss that we have to omit his name from the list of our Consultative Committee. Whatever good thing Lord Plymouth came upon he laboured to conserve and improve and his deep interest in the magazine was a tribute that we value. It was not that he was a great collector or scholar, but the spirit of choice and the respect for knowledge were native to him, so that apart from what he actually accomplished the association of his name with any enterprise came to be regarded as a guarantee of soundness and an assurance against frivolous and selfish aims.

A FLORENTINE *PIETÀ*

BY ROGER FRY

THE altarpiece reproduced in the frontispiece of the present number of the BURLINGTON MAGAZINE is an imposing and striking work. At one time it was attributed to Antonio Pollajuolo, a notion which was based upon the assumption that any painting in which the musculature of the figures was emphatically marked must be by Pollajuolo, who was known to have studied anatomy. This idea had evidently occurred to a former owner who placed sufficient reliance upon the theory to have the words Ant. Pallaioli [*sic*] inscribed in imitation fifteenth-century lettering at the base of the picture. Since the photograph, here reproduced, was taken the picture has been cleaned and naturally enough the signature has disappeared. Since then another name has been suggested, namely, Andrea Castagno. This is, in my opinion, a much more likely guess, though perhaps its value is somewhat lessened by the fact that the picture is dated 1460, in what appears to be a perfectly genuine inscription and that the date of Castagno's death is fixed by contemporary records on August 19th, 1457. (See Milanesi Vasari II, 683 *et seq.*).

But the fact is that, striking as the general aspect of this picture is, it is probably useless to search for the name of the man who actually painted it. For it is clear that he was not, properly speaking, an artist, but rather a well-trained and perhaps brilliant craftsman. Florence in the mid-fifteenth century was so great a centre of artistic production that its ateliers must have contained a great many of these highly-skilled craftsmen, who were quite incapable of any real creative effort but who could adapt the ideas of the greater masters and carry them out with that precise and methodical handling which was part of their traditional inheritance. Such workers always show their hand by the fact that with them all forms are reduced to a flat decorative schematic pattern. This method gives their work a peculiar cleanness and freshness of sur-

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face, but at the cost of losing all idea of real plasticity. Thus in this case the muscles in the body of Christ are all made out as though they formed part of a pattern on the surface of the panel. They convey no notion of real solidity or relief. The same fatal defect is evident in the draperies, in spite of the fact that they are designed to give the body its full volume and relief. Such workers in fact are entirely without sensibility to form in the round.

We have then to explain the fact that so insensible a craftsman, even though we allow him great competence in his craft, could have conceived such splendid designs as the figures of SS. Bartholomew and John the Baptist, not to speak of the excellence of the general disposition of the figures and their well-planned relation to the background. Here clearly we have to suppose a much greater man in the background. And I do not doubt that that man was Castagno. No other painter of the time could I think have conceived the face of the St. Bartholomew the type of which so closely resembles the Apostles in his *Last Supper* at St. Apollonia. And most distinctive of him is the cast of the drapery falling in long folds through nearly the whole height of the figure. It is true that such a disposition occurs in Donatello's sculpture, notably in the Zuccone, but if Donatello was the originator, Castagno was the only painter of the day who exploited his discovery. The tragic figure of the Madonna is also entirely in Castagno's vein, nor is the Donatellesque architecture unlike Castagno's invention. The trees seen behind the marble wall suggest at first sight the influence of Baldovinetti, in whose work such motives are familiar. But here again I suspect from the drawing of the palm tree in the frescoes of the *Entombment* and *Resurrection* at St. Apollonia that Castagno was the original source of such a treatment. On the whole I am inclined to think that this may be a more or less modified version of a lost altarpiece by Castagno. It may even have been carried out under Castagno's supervision by one of the pupils whom Vasari records, Jacopo del Corso, Pisanello, or Il Marchino, of whose work I believe nothing is certainly known.

FLOTSAM OF LATER ANGLO-SAXON ART—II

BY H. P. MITCHELL

IN another kind of craftsmanship, carving in bone and ivory, examples of Anglo-Saxon work of the Christian period may be seen in the national collections, and their number is being added to as their characteristics are becoming better known.[1] Among these one of the most interesting is the tau-head of a staff from Alcester, Warwickshire, in the British Museum,[2] a work of the first half of the eleventh century, originally gilded. Its chief decoration is a wealth of lovely foliage, a notable example of the English delight in foliage decoration, characteristic of our art then and during the two following centuries.

Another delightful piece, a small triangular panel dug up near St. Cross, Winchester, has been made known by Mr. Dalton.[3] As will be seen from the illustration [PLATE III, A] it is full of the grace and delicacy of Anglo-Saxon art.[4] Mr. Dalton remarks, after comparing it with Winchester manuscripts of the period, "the Winchester hall-mark is so plainly upon it that there need be no suggestion of any place of origin other than the neighbourhood in which it was found. No other ivory ascribed to Anglo-Saxon carvers carries clearer credentials than this . . . and this ivory may be described as characteristically English." Comparison with the drawings from the Newminster Register [PLATE II, previous article] fully justifies the verdict, especially in the grace of movement, and in the draperies and the dainty handling of the feet. The finish of the work is truly astonishing in its minuteness; the heads are actually carved in detail in the round and may be viewed full-face from above.

An even closer analogy in detail, though not in style and quality, is provided by the Cædmon MS. in the Bodleian Library (Junius XI), in which the drawings show a certain simplification (and very inferior draughtsmanship) as compared with those of the Newminster Register. One of these drawings, representing the Translation of Enoch (folio 61), is reproduced on PLATE III, B, and it will be seen that in the robes with their festoon-like folds and curious girdles, the heads with wig-like hair, the huge hands and tiny feet, the similarity with the carving is very close. On the strength of a portrait with the name Ælfwine on one page (probably the abbot of Newminster of that name from 1035 to 1057), the drawings are given a date in the second quarter of the

[1] For these see O. M. Dalton, *Catalogue of Ivory Carvings*, British Museum, 1909. W. Maskell, *A Description of the Ivories . . . in the South Kensington Museum*, 1872.

[2] Dalton, *Catalogue*, No. 32, pl. XIX.

[3] Proc. Soc. Ant., 2nd Series, XXXII, p. 46.

[4] Photographed from a cast in the British Museum. The finger of the right-hand angel and other details are broken. The original is preserved in the museum at Winchester. Height, 3 in. (7.6 cm.). The tuft of foliage at the base is closely akin to the foliage on a carved ivory pen-case in the British Museum (Dalton, *Catalogue*, No. 38, pl. XX), found in London; a fine piece of work which may surely be assigned to the same period.

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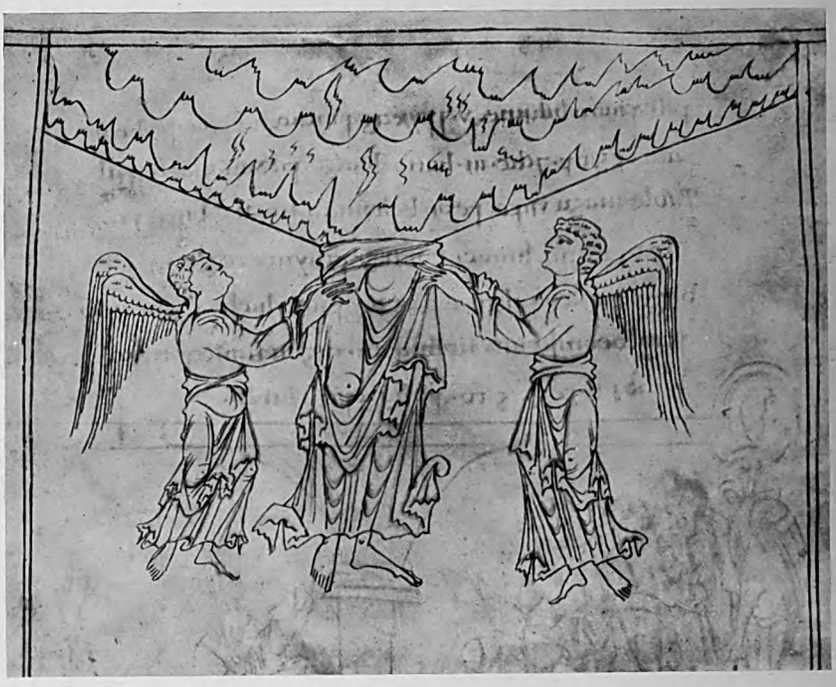
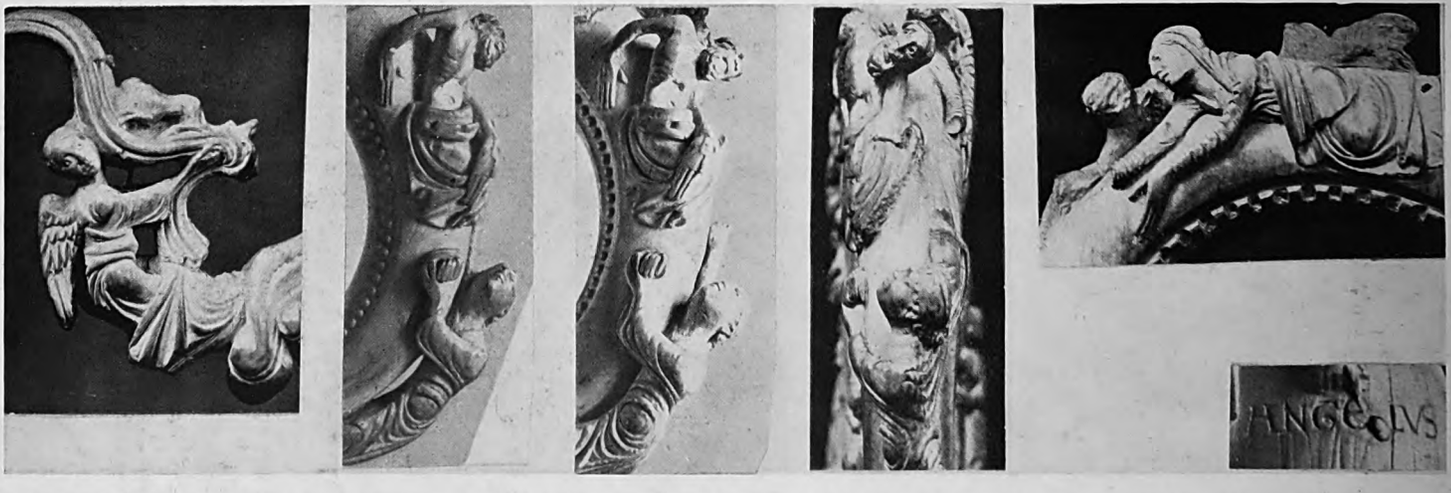
A



B

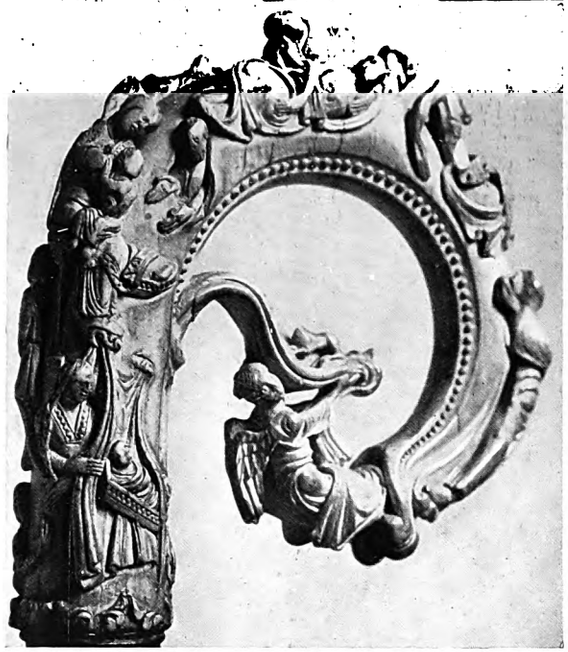
C

D



A—Carved ivory panel. Anglo-Saxon (Winchester); first half of the 11th century. Actual size. (Winchester Museum). *B*—*The Translation of Enoch.* Pen drawing on vellum. Anglo-Saxon (Winchester); probably second quarter of 11th century. Reduced. (Cædmon MS. Junius XI, Bodleian Library). *C*—*Abbot Pachomius receiving a scroll from an angel.* Pen drawing on vellum. Anglo-Saxon (probably Canterbury); about 1058. Actual size. (Cotton MS., Caligula, A xv, British Museum.) *D*—Details of ivory crosier-head on Plate IV.

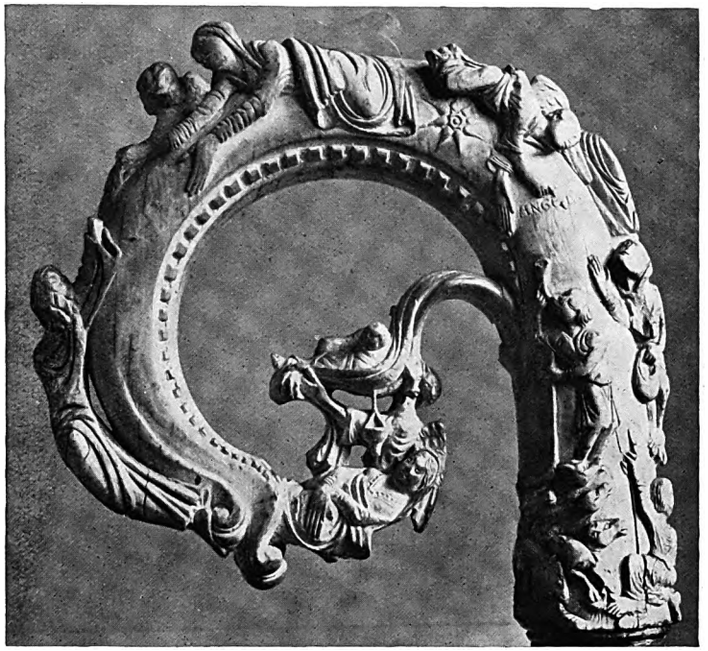
Plate III. Flotsam of later Anglo-Saxon Art—II.



EF

G

H, J



K

E–K—Carved ivory crosier-head; scenes from the Nativity and the Entombment. Anglo-Saxon; middle of 11th century. About four-fifths of actual size. (Further details on Plate III.) (Victoria and Albert Museum)

Plate IV. Flotsam of later Anglo-Saxon Art—II.

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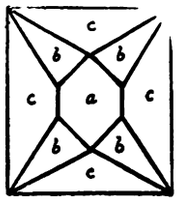
eleventh century, and it is only reasonable to assume a date for the little ivory panel at any rate within the first half of the same century.[5]

The subject of two adoring angels suggests, as Mr. Dalton observes, a composition with a figure of Christ in majesty. The diagram shows



a possible arrangement of such a panel with others on the cover of a gospel-book, where it would be most appropriate. Here *a* is the central panel with the figure of Christ, *bbbb* are four panels each with two adoring angels (of which one is the panel preserved), and *cccc* are four panels occupied by symbols of the Four Evangelists, the proper iconographical completion of the subject.

A more important work, which appears to belong to the same Anglo-Saxon school of the eleventh century, though probably a little later in the century, is shown on PLATE IV, E to K, an ivory crosier-head in the Victoria and Albert Museum, South Kensington.[6] Here we find the same kind of delicate figure-modelling and handling of drapery, the same minute finish, and a display of fancy and originality in the rendering of the subjects characteristic of Anglo-Saxon art of the period (see the quotations from Haseloff given later).

The unconventional freedom of treatment of the subjects is amazing. At the end of the crook we have the Nativity on one side (H, J), and on the other (E, F, G) an angel in a constrained attitude supporting an Agnus Dei of infant proportions (the head wanting). The skill with which the same outline, reversed, is made to serve for both subjects is worth noting. The Child's figure lying in the manger is fully modelled, viewed from above. At the base of the crook the Virgin sits at the door of a tent beside the Child laid in a cradle (E); immediately above, the Child, seated on her knee, turns his head to look at Joseph, who peers through a hole in what would again appear to be a tent rather than a stable. On the opposite side the shepherds are roused by an angel (identified by the inscription ANGELVS) to follow the Star of Bethlehem (shown as an eight-pointed ornament), accompanied by their flocks (H, J); the foliage on the ground, extending to the other side, completes the scene (K, E, F).

The top of the crook is occupied by a charming group of the three Marys in bed (the head of one lost), waking to visit the sepulchre (F); the indication of the knees of the principal figure under the bed-clothes is especially fine. The remaining group of figures is occupied in conveying the body of our Lord (the legs of the figure lost) to burial, the kneeling figure of the Virgin above (H, J), and the standing figure of St. John receiving the body, below (F, G), being the most beautiful of the whole work. The crook ends in a double volute.

Here we find the same exquisite quality as in the little panel from St. Cross; the same approach to modelling in the round; the same mannerism of enormous hands. In peculiarities of detail we have the transverse folding of robes at the waist in a wide girdle (see the angel in the crook on PLATE III, D), which may be seen in the Newminster drawings on PLATE II (previous article); the expressive dragging folds underneath the open sleeves; and the characteristic Anglo-Saxon concentric swirling folds of drapery around the prominence of shoulder, hip, or abdomen (see the same angel, and the figure of St. John in F, G).[7] The draperies, though treated in a truly decorative manner, sometimes even as a kind of foliage (see the bedclothes at the top of fig. F), are distinctly less restless than in the Newminster drawings. The difference may be partly due to the different medium; the figures on the Alcester staff-head are similarly quiet in manner, and so are those on the handle of Godwin's ivory seal in the British Museum.[8] But it seems to speak also of a change of style in progress, and of a slightly later date.

The highly unconventional composition of the subjects, the freedom of poses of the figures, and the fanciful representation of the whole, in places bursting from the surface of the ivory, all is daringly original and unorthodox. So, too, is the choice of subjects from the opening and the close of our Lord's life—a dramatic contrast enhanced by the aged character of the head of the central figure in the Entombment group (see the details on PLATE III, D). The representation of the dead Christ with the eyes of a living man offers a sort of parallel to the crucified Christs with open eyes of the thirteenth century. It seems probable that only in

[5] The MS. seems to be of the tenth century, but the drawings were added subsequently to the writing, as is shown by the blank spaces left for them, still unfilled in the latter part of the MS. The whole series is reproduced in facsimile by Sir Henry Ellis in *Archæologia*, XXIV, 1832, though of course not with the accuracy of photographic processes. The same renderings are reproduced on a reduced scale in C. W. Kennedy, *The Cædmon Poems*, 1916 (with a chapter on the illustrations by Prof. C. R. Morey, of Princeton University). Certain drawings later in the MS. are by another and much finer artist, though probably immediately following the other in time. Dr. M. R. James has proposed a Canterbury origin for this MS., but his reasons are not conclusive. (*Ancient Libraries of Canterbury and Dover*, pp. XXV, 509.)

[6] No. 218-1865 in the Museum register. Acquired from the John Webb Collection. Nothing is known of its earlier provenance. Height, 4⅛ in. (11.7 cm.), including about half-an-inch of stump not shown in our illustrations.

[7] This treatment of swirling folds at shoulder and abdomen is one of the most striking peculiarities of Anglo-Saxon drawing, from the Benedictional of St. Æthelwold, the masterpiece of the Winchester school (963-984), until well on in the 11th century.

[8] Dalton, *Catalogue*, No. 31, fig. p. 32.

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Anglo-Saxon art could such a work have been produced at this date, for there only did the necessary artistic power exist sufficiently freed from the trammels of both classical and Byzantine tradition. If anyone regards this as an over-estimate of the merits of Anglo-Saxon art, let him read the appreciation of its character by Professor Haseloff, as displayed in the illustration of manuscripts, referred to later.

Weighing all the evidence, it seems that in this crosier-head we have another example, the most important so far recognised, of the Winchester school of carving, but of a slightly later date than the panel from St. Cross, and a date about the middle of the eleventh century may be reasonably assumed for it.

A further comparison is available in support of this date. On PLATE III, C, a drawing is reproduced from a composite Anglo-Saxon MS. in the British Museum (Cotton MS., Caligula, A, XV, fol. 122 v.), an illustration to Easter Tables written about 1058, most probably at Christ Church, Canterbury. It shows Pachomius, abbot of Tabenna in the Thebaid, with three monks, receiving a scroll from the hand of an angel, drawn in black outline with broad shading in green and red.[9] The beauty of the drawing is remarkable; the draperies have lost some of the restless fluttering of the earlier part of the century, and the faces are full of character, delicately delineated with eyes correctly drawn both in profile and three-quarters—a problem often beyond the powers of the artists of the following century.

Allowing for the difference of method in drawing with the pen on vellum and carving in ivory, there is a very real similarity of artistic quality between this drawing, of a Southern English school nearly related to Winchester, and the crosier-head. The daring adaptation of figures in a decorative sense, their vivacity of movement, the expressive foldings of the robes, and the rare combination of vigour and delicacy, speak of a similar artistic inspiration. Further, a real kinship is disclosed by the most subtle of all artistic tests, the drawing of the human face. A similar strongly characterised facial modelling is traceable in both works, compare especially the remarkably fine heads of our Lord, the Virgin, and St. John, in the details on PLATE III, D, with those in the pen-drawing.

The decorative features of the work remain to be noticed. These include at the base of the crook a border of peculiar curly leaves of this form to indicate the herbage on the ground.

They are slightly crisper than the foliage of the Alcester staff-head, but are identical in character with the foliage in some of the borders of the Newminster Psalter at the British Museum, Winchester work of about 1060.[10] A more striking decoration is seen in the rows of small bosses or knobs outlining the inner curve of the crook on one side and decorating the edge of the cradle in two scenes [PLATE IV, E, F], evidently a favourite motive. In a lavishly illustrated Psalter in the British Museum, Anglo-Saxon work of about the middle of the eleventh century (Cotton MS., Tiberius, C, VI), the delightful drawings are freely diversified with the same sort of decoration, whether as rows of dots, annulets, or pellets, applied in such varied situations as the bases and capitals of columns; the borders of clothing; David's throne, footstool, cushion, harp, and crown; Christ's Resurrection staff; St. Michael's shield and nimbus; musical instruments; and initial letters; while even Satan's backbone (fol. 16r.) becomes a decorative row of knobs.

On the other side of the inner curve of the crook (H, J), a border of rectangular prominences at first suggests the billet-moulding of Norman architecture. But comparison with Anglo-Saxon drawings shows that it is the battlemented edge of a wall—the walls of Bethlehem, the City of David, with the Nativity group within and the angel appearing to the shepherds without. In very similar fashion the battlements on the walls of Eden, of Hell, of the City of Enoch, and of Babel appear in the Cædmon MS. at the Bodleian.

Finally, the inscription ANGELVS (enlarged on PLATE III, D) is closely similar to the lettering on the portable altar described in the previous article, again Anglo-Saxon of the eleventh century.[11]

The two ivory carvings which have been described illustrate very happily the delicacy and freshness of style of Anglo-Saxon art of the first half and middle of the eleventh century. The preceding half-century unfolded the earlier phase of this great period of artistic activity. In this earlier phase the Benedictional of St. Æthelwold (963-984) is the finest production,[12]

[9] Reproduced in Palæographical Society, *Facsimiles of Manuscripts*, I, pl. 145, but the effect is there spoilt by the shading being shown as dark as the outlines. For the date see J. A. Herbert, *Illuminated Manuscripts*, 1911, p. 120.

[10] Arundel MS. 60, especially fol. 52v. and 53r. A page is shown in Warner, *Illuminated Manuscripts in the British Museum*, 1903, pl. 11; and in J. A. Herbert, *Schools of Illumination*, I, pl. 16.

[11] It may be well to say that these parallels could be multiplied *ad nauseam* from Anglo-Saxon MSS., both for this and for other details discussed; it will be understood that the examples cited are representative and not exhaustive.

[12] See the facsimile reproduction published by Warner and Wilson for the Roxburghe Club, 1910.

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distinguished by the same vitality as the later works, but with less delicacy and a more ample treatment of the garments, truly remarkable for the voluminous folding and re-folding of elaborate draperies. If space permitted it would be possible to illustrate this phase also by ivory carvings in public and private possession.

If his highest skill was devoted to carvings in ivory, work in bone was not despised by the Anglo-Saxon craftsman. The Franks Casket at the British Museum is a notable example of early date (8th century);[13] and a vigorously carved knife-handle in the same national collection, assigned to the eleventh century, like the pen-case referred to in Note 4, illustrates the English love of foliage decoration.[14] At a later period we have the record of the gifts of Bishop Leofric (1050-1073) to Exeter Cathedral, which included a whole series of objects described as of bone (*osseus*), viz:—two great crosses, two large gospel-books, three shrines, a (portable) altar, two chalices, and two large and six smaller candlesticks.[15]

In the larger kind of sculpture, in stone, the earlier period of Christian Anglo-Saxon art is illustrated by the Northumbrian crosses (dealt with in Professor Baldwin Brown's fifth volume); and later examples are described and figured in Prior and Gardner's work on Mediæval Figure-Sculpture in England (Book II).

In a concluding article some further examples of Anglo-Saxon drawing will be illustrated, with a notice of Professor Haseloff's comments on the subject.

[13] Dalton, *Catalogue*, No. 30, pl. XVII, XVIII.
[14] *Ibid.*, No. 37, pl. XX.

[15] Dugdale, *Monasticon*, 1846 ed., II, 527. The Anglo-Saxon original is printed by F. E. Warren (*The Leofric Missal*, Introd., p. xxii), where *gebonede* (osseus) is translated as ivory.
Ivory is named among the materials imported into this country by the merchant in Ælfric's Dialogues (early XIth century). Quoted in Sharon Turner, *History of the Anglo-Saxons*, 3rd ed., 1820, III, p. 133.

"GIORGIONE" PROBLEMS AT TRAFALGAR SQUARE—I

BY SIR CHARLES HOLMES

IN connection with a forthcoming book, I was recently compelled to examine in some detail the pictures at Trafalgar Square which are grouped under the generic name of Giorgione. To find any clear path through the thorny jungle of conjecture which surrounds that famous name was too much to expect, but in the search some most unexpected conclusions were reached which may deserve recording. I cannot hope that the reader will accept these conclusions at once, nor should I wish him to do so eventually without most carefully weighing the collective evidence on which they are based.

We cannot hope to reconstruct the course of development of the arts in any time of change without a framework of definite chronology, and in the case of Giorgione our foundation must be the Castelfranco altarpiece, painted in 1504, when the artist was twenty-seven. From that we can pass backwards in imagination to the *Judith* of the Hermitage, and from the *Judith* to *The Tempest* in the Giovanelli Collection. There we must pause, for *The Tempest* [PLATE I, A] is the earliest of all Giorgione's works which criticism has never questioned; the first link in the chain of noble inventions which leads up to the frescoes of the Fondaco dei Tedeschi and the Dresden *Venus*.

What is the date of *The Tempest?* It is a work of great accomplishment in many ways, and great originality, but it is so much less broadly planned and painted than the pictures which follow it, that we must allow for a reasonable interval between them. On both these grounds 1497—when Giorgione would be about twenty years old—seems the appropriate time for it. But such assured command of materials could never have been attained, even by a heaven-sent genius, without some years of practice and experiment, especially when we remember that, with the possible exception of Giovanni Bellini's *Allegory* in the Uffizi, there was no painting in Venice which could direct a young man's effort to such freedom from local convention.

Now the well-known pictures in the Uffizi, the *Ordeal of Moses* and the *Judgment of Solomon*, correspond in certain particulars so closely with *The Tempest* that we shall not be far wrong in assuming with the great majority of critics, that in them two examples of these earlier experiments by Giorgione survive. It is almost impossible to think of them as imitations of pictures like *The Tempest* by some later artist, for their style is comparatively dry and primitive. On the other hand the similarity in plan of all three pictures—the use of a screen of tall trees in the middle distance to relieve the figures and to act as a frame for the landscape—is no less striking than the identity of certain details. For example, the forms of the foliage in the large tree to the left of the *Ordeal of Moses*—the more mature of the Uffizi pictures—[PLATE I, B] are identical with those in the clump to the right of *The Tempest*. The same tendency to claw-like shapes can also be seen in the *Judith*, though there it is modified by increased knowledge of nature. On the other hand the figures and general treatment are so widely different from those in *The Tempest* that we must allow an interval of two years or more to

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have elapsed between them. This will give us 1494-5 as an approximate date for the two Uffizi panels, when Giorgione would be in his eighteenth year.

The *Judgment of Solomon* is clearly the earlier of the two. In it the style of the figure drawing is exactly that which we find in Lazzaro Bastiani and the young Carpaccio, a style illustrated in the National Gallery by the latter painter's *Death and Assumption of the Virgin* (3077). In the *Ordeal of Moses* the figure standing in the right foreground is practically taken direct from Bastiani's *Last Communion of S. Jerome*[1] at Vienna, though the body and the draperies are more ample and substantial in Giorgione's picture, just as the two figures making the test offering to the child have already the perfect fullness and grace that we see in *The Tempest*. Bastiani and Carpaccio owed so much to Gentile Bellini that it is not surprising to find Gentile's influence here—not only in the inclination towards Oriental dress which both pictures show, but in the rapt expression of the bystanders in the *Ordeal of Moses*. A similar raptness, a similar gaze of inward contemplation, is the dominant characteristic of much of Gentile's work. Our grave and mystic *Adoration of the Magi* (3098) will serve as an example. The dry and feeble Lazzaro Bastiani, or more probably the livelier Carpaccio, would thus seem to have been among Giorgione's first teachers. It is possibly only a coincidence that some fourteen years later they were two of the three assessors appointed to value his frescoes on the Fondaco dei Tedeschi.

Gentile Bellini, too, directly or indirectly, was clearly a potent influence, but the general design of these two Uffizi panels appears to be an original invention of Giorgione's. Jacopo Bellini's famous sketch book which Gentile owned, or works by some artist like Costa done under Jacopo's influence, may have suggested telling the main story by a group of figures in a row at the foot of a tall panel, and then devoting the remaining two-thirds of the space to landscape. A somewhat similar proportion is found in the works of the South German schools of the fifteenth century, and specimens no doubt found their way to Venice over the Alps. The paintings of Cranach, Patinir, and others, who show a still more close resemblance, are too late in date to have served as models, though the distant landscape to the right in the *Judgment of Solomon* may possibly have been derived from Dürer's early print of *The Holy Family with the Dragon Fly* (B.44). *The Fall of Man* by Hugo van der Goes, at Vienna, is the single early Netherlandish picture I can recall in which a central mass of dark foliage is used to relieve the figures.

[1] Reproduced in Ludwig and Molmenti's "Carpaccio."

But in Florence, where art first put aside the formalities of altar-piece making, the device was common enough. Our little Pollaiuolo of *Apollo and Daphne* (928), and our *Amor and Castitas* (1196) attributed to Cosimo Roselli, show how the significance of the main action could be thus relieved, and a frame provided for a landscape distance. Possibly some such Florentine paintings came to Venice with Verrocchio and Lorenzo di Credi when at work, in the previous decade, on the Colleoni Statue. Had the Lichtenstein portrait been among them we could understand Giorgione's enthusiasm. But whether he adapted the design and deep tone of his landscape settings from Italy or from the North, or from both together, the tree forms Giorgione chooses are still predominantly those of Jacopo Bellini. Indeed, if Jacopo's decorative paintings had survived we should probably find in them the complete solution of this and many another contemporary problem.

For years I had hoped that our own picture [PLATE II, c] of *The Golden Age* (1173) would also prove to be Giorgione's. The more carefully, however, that this picture was compared with the Uffizi panels, the more untenable did that hope become. The young lute player in the corner is exactly of Giorgione's early facial type, and is painted exactly in Giorgione's manner. The fanciful subject, the general style of the composition, the atmosphere, and the spirit of pensive romance are Giorgione's too, so is the treatment of the head of the throned figure, which might be compared to the head of our little study for the Castelfranco altar-piece, the so-called *Gaston de Foix* (269). But there the resemblance to all that we know as Giorgione comes abruptly to an end.

The other figures in our picture are apparently dressed in a sort of fancy dress which makes identification by costume difficult. But the hair of the three figures round the throne is not the regular Venetian *zazzera*, which figures so consistently in the work of Gentile Bellini and Carpaccio. It is dressed in small curls, the fashion preferred by Giovanni Bellini and his chief followers such as Cima. The golden draperies of the throned personage reflect the same influence. The rock to the left, with the little dim St. Jerome at prayer in his cave, is distinctly an adaption of the similar feature in Basaiti and Cima's landscape backgrounds. But the deer, the peacock, the leopard, all point to an acquaintance with Jacopo Bellini's sketch books, which belonged to his son Gentile, not to Giovanni, while the foreground grass starred with flowers is painted exactly in the manner of Gentile's pupil Carpaccio, as a glance at our *St. Ursula taking leave of her Father* (3085) will prove at once. Again, while Giovanni Bellini

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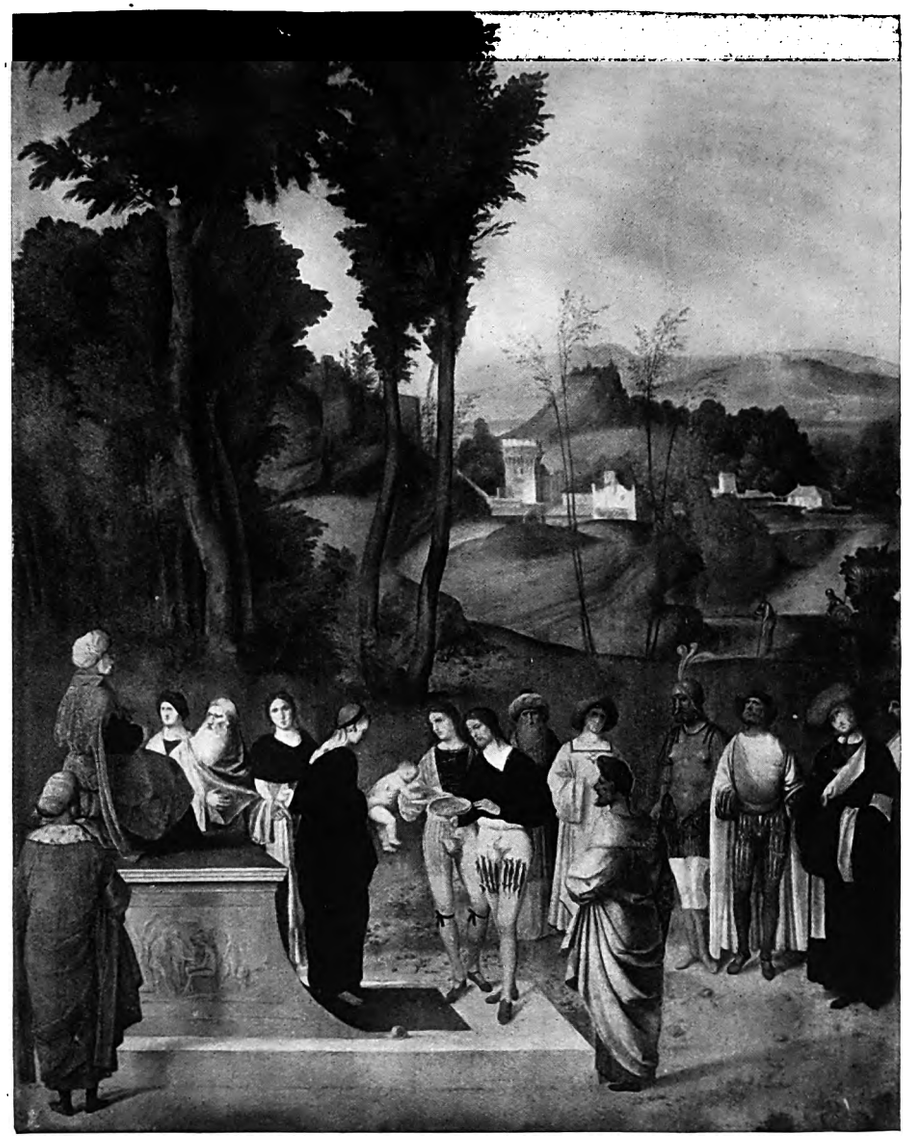
A—The Tempest, by Giorgione. Canvas, 83 cm. by 74 cm. (Giovanelli Collection, Venice)



B—The Ordeal of Moses, by Giorgione. Small oil on panel. (Uffizi Gallery)

Plate I. " Giorgione " Problems at Trafalgar Square—I.

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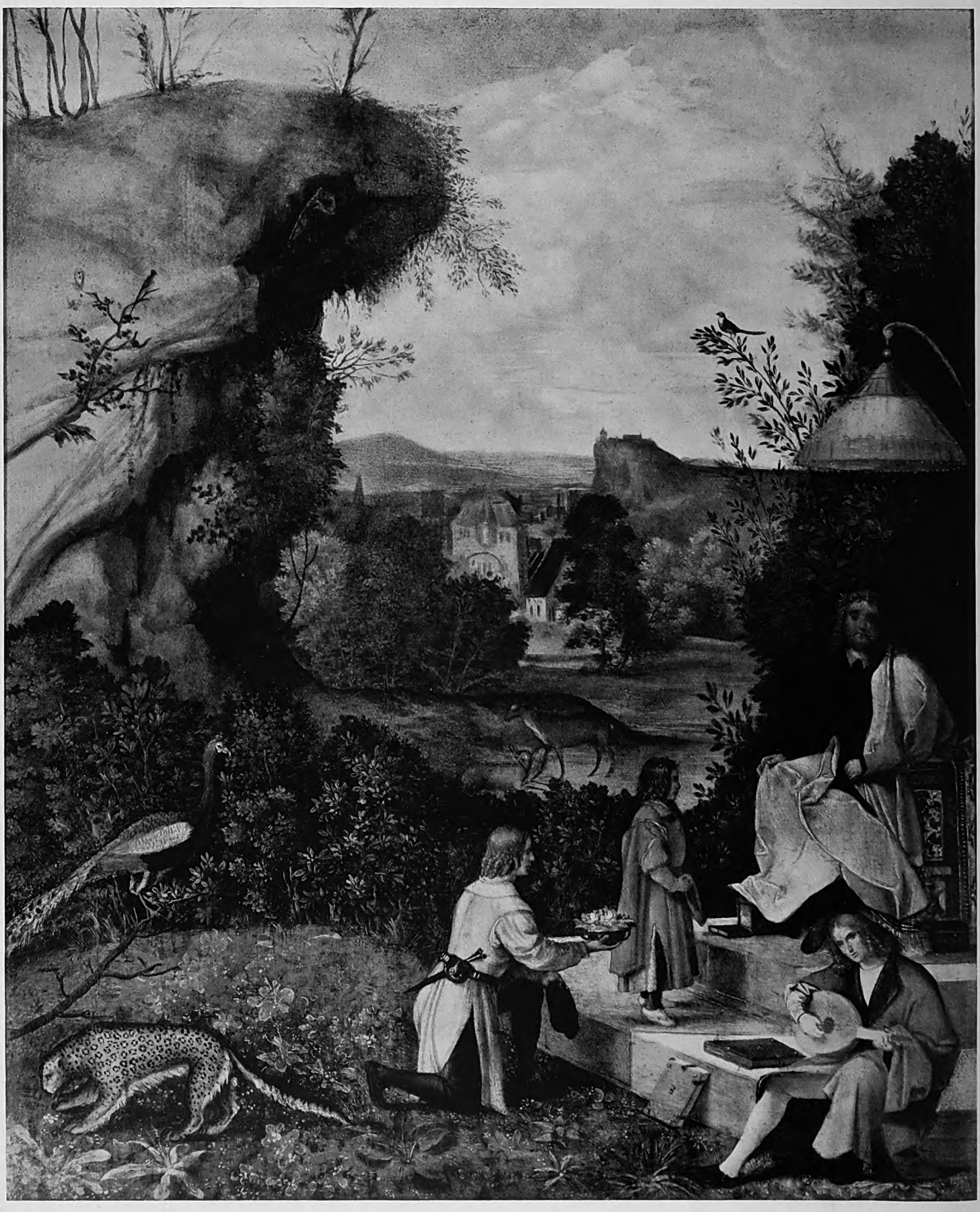

C—The Golden Age, here attributed to Titian. Panel, 59 cm. by 48 cm. (National Gallery)

Plate II. " Giorgione " Problems at Trafalgar Square—I

rarely sets throned figures in the open—the *Allegory* in the Uffizi is the single instance I can recall at the moment—it was a favourite device with Gentile and Carpaccio. Indeed, a throne with a pointed canopy, exactly similar to that shown here, occurs in one of those daring little organ panels in S. Alvise at Venice,[2] which are often regarded as the earliest known works by Carpaccio. Gentile and Carpaccio are also recalled by the rich quiet tone of our picture, so distinct from the powerful oppositions of blue and rosy red and golden brown which characterize Giovanni Bellini and his school.

In this *Golden Age* then we find a conjunction of three influences—Giorgione, Giovanni Bellini, and Gentile Bellini; Gentile's inspiration appearing to be less personal than indirect as the heir of Jacopo Bellini and the teacher of Carpaccio. Next we must ask whether this conjunction was effected by a young painter or by an old one. There can be no doubt as to the answer. The painting shows everywhere the oddest mixture of talent and extreme inexperience. The talent we may discuss later, the inexperience will be evident to all. It will be enough to mention the failure to blend the distant landscape with the sky, and the manner in which the mass of foliage to the right and the cliff to the left are fringed with conventional twigs and leaves. No painter who had gone through the ordinary Venetian training could paint like that. He might produce a far less interesting result, but the workmanship would at least be confident and systematic. Here it is clearly experimental. The variety of styles employed in painting the four figures will serve as an additional proof.

Next we may ask whether the painter was imitating a contemporary style, or reconstructing a style which had been the fashion some years before? This latter seems to be the solution of Signor Lionello Venturi, to whose admirable *Corpus* of facts about Giorgione and his School, all students of the master are largely indebted. But at a time when the genius of Giorgione was revolutionizing art in Venice, each year seeming to bring about some new widening of the painter's horizon there, I cannot myself imagine any young painter deliberately turning away from the broad and majestic style through which the master's name had become a household word in Venice, to imitate the dry and petty beginnings of that greatness, a manner already superseded and defunct. Such imitations would be out of date before the paint on them was dry, and to those who know at all how the currents of feeling run in any active art movement the thing is inconceivable. Whatever other reservations we make we must recognize that *The Golden Age* is nearly contemporary with the Giorgione panels it resembles, *i.e.*, must date from about 1494. Indeed, it might be a little earlier, for none of the figures show the peculiar Giorgionesque grace, which appears for the first time in the *Ordeal of Moses*.

Now let us turn to the question of the young painter's talent. When first examining the picture I was strongly attracted by the really delightful quality of the landscape in the middle distance. The delicacy of the tree-drawing, and the extraordinary sense of fleeting light and shadow that this inexperienced painter possessed, were such as no work of Giorgione's quite contained. Even the Giovanelli *Tempest* was heavier, while the Uffizi panels were by comparison stiff, dull, and sunless. The exquisite landscapes of Bellini and his school were illuminated always by the steady glow of morning or evening, but no cloud shadows floated hither and thither over their unruffled serenity. The young painter of *The Golden Age* thus possessed a natural gift which was denied to Giorgione and Bellini, but which was to be developed a few years later for the first time, and magnificently, by Titian. Then, on looking at the trees, I found them to be drawn with a sense of wayward woody growth, quite unlike the stiff columnar trunks of Giorgione or the leafless anatomies of Bellini. Titian alone had that particular sympathy with trees. He was the first to catch the spirit of their woodland vigour, to understand how they toss their sprays of leafage out into the wind and sunshine. Yet anything more unlike Titian in general appearance than our picture could not well be imagined. Then looking at the cliff to the left I remembered the Scuola del Santo and the similar cliff in Titian's fresco of *The Jealous Husband* [PLATE III, D]. The resemblance was unmistakable. In each the slender stems clutched at the ground below and waved in the air above with the same natural freedom; though seventeen further years of experience lay between our little panel and the Paduan fresco.

The correspondence of the head of the personage seated on the throne with the much damaged *Man of Sorrows* in the Scuola di San Rocco (where the recurrence of the Bellinesque curls may also be noted), is a minor point of contact with Titian, but for those who have faith in Morellian methods, that right thumb of this personage will be still more significant. It is the typical broad square thumb of Titian, as a comparison with the *Noli me Tangere* in the adjoining room will immediately prove, while in the *Bacchus and Ariadne* hard by, our foreground flowers and our leopard reappear, glorified by the mastery of ripe manhood. The breaking of the draperies of the throned figure by small

[2] The panel in question representing Joseph and his Brethren is reproduced in Ludwig and Molmenti's "Carpaccio," p. 26.

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V-shaped folds, which as Morelli showed long ago is a characteristic trick of Titian's hand, is not so pronounced as it became a few years later, for such tricks of hand come only with continual practice, but it is there in embryo. The little figure, too, standing on the steps of the throne, has a substance and solidity which are worth noting. The instinct for these qualities is not too common in the Venetian School, and Titian of all the Venetians possessed it in a supreme degree. That it should appear even in this almost childish work is therefore not wonderful. We cannot fail to observe also the use the young painter made of his fingers to break and modify his tones. The sky and the rock to the left are honeycombed with his finger prints. It is impossible not to recall Boschini's often quoted account of Titian's later technical practice, "Modulating the high lights into the half-tones and local colours with his finger. . . . Palma assured me he had put the finishing touches to his pictures more with his fingers than his brush." Separately any of these small points could be foundations only for conjecture. It is the cumulative effect of their agreement, in circumstances where the chances against agreement are innumerable, which gives them irresistible weight.

Titian's authorship, too, fits in remarkably with what we know of that master's early history from Vasari, and from Ludovico Dolce who gives us rather more particulars. Dolce states that Titian came to Venice at the age of nine to Sebastian Zuccati, and was afterwards placed with Gentile Bellini to learn painting. Finding Gentile's methods too dry and narrow, Titian left him for his brother Giovanni, whom in turn he deserted to become the disciple of Giorgione. Vasari agrees as to Giovanni, but does not mention the preliminary experience with Gentile. Since both Dolce and Vasari were Titian's contemporaries we are not likely to have better evidence, and as our picture shows the combined influence of the two Bellinis and Giorgione we have historical confirmation for the theory of Titian's authorship.

Chronology remains to be considered. The interesting controversy which took place a few years ago as to the year of Titian's birth, not only gave us all the available facts in a compact form but also pointed to one or two definite conclusions. It has always seemed to me incredible, if Titian had been born in 1477, that he should have omitted to say he was in his hundredth year when writing a begging letter to Charles V in 1576, or that the notices after his death should not have made him out to be a full-fledged centenarian. On the other hand, by adopting the later date suggested, 1489, we have to assume that the Antwerp picture of 1502-3 was painted by a boy of thirteen—frankly an incredible assumption. The truth must lie somewhere between these two extremes.[3]

Since Titian, like Sebastian del Piombo, is always referred to by Vasari as Giorgione's disciple, never as his partner or colleague, he must surely have been some years junior to his master? Now our *Golden Age*, dating from about 1494, was evidently painted immediately after Titian came to Giorgione, since it contains so many traces of previous training under the Bellini brothers. How long had that previous training lasted? Apparently for some time. Vasari says, "avesse molto tempo consumato" in learning the Bellini manner. Dolce's story of his early doings does not suggest any sudden breach with the brothers Bellini, while the modest technical facility shown in *The Golden Age* could not have been acquired without several years of apprenticeship to the craft. If we put the period of teaching under the two Bellinis at five years, a fair estimate, that will give us 1489 as the year in which Titian came to Venice at the age of nine, and 1480 as the year of his birth. This, of course, agrees exactly with the much contested date given by Vasari at the opening of his biography of Titian. Indeed, the various parts of this unpromising puzzle seem to fit themselves together rather neatly.

The consequences, too, are interesting. Eight years later, Giorgione, in the Castelfranco altarpiece [PLATE III, E], proves that in suggesting spaciousness and a glowing luminous atmosphere he was no less masterly than Giovanni Bellini. But a glance at the foliage in that picture, the clumps of rounded conventional bushes, relieved by one or two impossibly tall and rather feeble trees, even taller and thinner than those in this middistance of *The Ordeal of Moses*, proves that Giorgione, even at the height of his power, was in this part of a landscape painter's business, unexpectedly defective. How comes it, then, that in 1497, some five years earlier, he should have painted the Giovanelli *Tempest*? Though the upright clump of trees to the right is heavy and stiff, like the similar clump in the *Ordeal of Moses*, the landscape vista beyond is, with the single exception of *The Golden Age*, unique in the art of the fifteenth century—a piece of naturalism amazing alike in its power and its originality. Neither for invention nor for sensitiveness to details of tree-growth, still less for the play of shifting light over tower and field, can the Castelfranco altarpiece be compared with it.

A short time ago, my colleague, Mr. Collins Baker, fresh from a recent examination of *The Tempest*, pointed out to me that the technical quality of the central portion of this landscape was

[3] The facts are admirably summarized in the Appendices to Sir Herbert Cook's "Giorgione" (1907).

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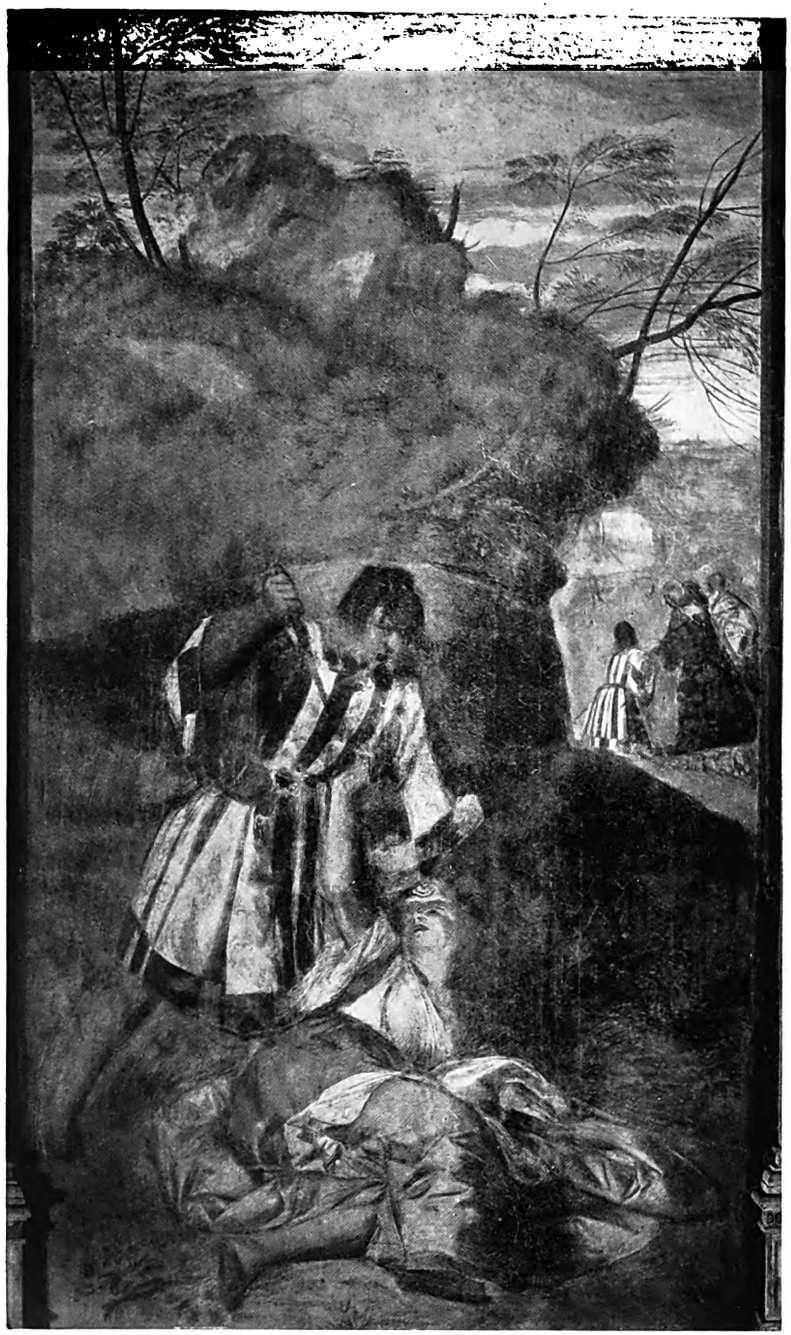

D—The Jealous Husband, by Titian. Fresco. (Padua)

E—Altarpiece, by Giorgione. Panel, 2.5 m. by 1.45 m. (Castelfranco)

Plate III. " Giorgione " problems at Trafalgar Square—I.

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A—St. Catherine of Siena, here identified as by Antonello da Messina. Panel. (Nancy Museum)

Plate I. An Antonello da Messina at Nancy

identical with that of *The Golden Age*. At the time I could make nothing of his statement, but now there appears to be a simple explanation. Titian as Giorgione's assistant, helped with this central landscape to the Giovanelli *Tempest*, as years afterwards he was to add a much larger landscape to his master's *Venus*. The distant landscape in the *Judith*, so far as I can judge from a photograph, is of the same character and quality; its foreground leafage may be compared with that in our *Noli me Tangere*. But the main part of Titian's work in these years of pupilage was to acquire that largeness of style in dealing with the human figure which Giorgione was then developing. Men have been so strongly attracted by the poetic temper and fanciful invention of Giorgione's compositions, that they have rather overlooked the intellectual grandeur with which he invests the nude. The engravings from the lost frescoes on the Fondaco dei Tedeschi, like the Dresden *Venus*, prove him to be a master grave and great. Had his life been spared, Giorgione might with his large naturalism have proved no unworthy rival to Michelangelo.

Titian's native instincts were more material, but he assimilated Giorgione's breadth of vision completely, and in portraiture, even now, we cannot distinguish finally between the master and the pupil. The Bellinesque *Man of Sorrows* in the Scuola di San Rocco, is one of the few earlier products which is commonly accepted for his; another is the *Christ bearing His Cross* in the Church of San Rocco. Here the savage frown of the man with the cord, and the grotesque profile to the left (neither quite convincing), suggest that possibly some works by Hieronymus Bosch were now finding their way to Venice. The influence of Bosch is still more direct upon another picture which we must consider in connection with Giorgionesque landscape. The burning buildings which do duty for Hell in the Bergamo *Orpheus and Eurydice* (No. 179) are plainly inspired by Bosch, and a *Hell* subject still figures among the pictures in the Ducal Palace which bear his name. Now this *Orpheus and Eurydice*, though badly damaged and sketchily painted, shows in its details a rather close correspondence with Titian and the fresco of *The Jealous Husband* at Padua. In the centre rises the same cliff with the same wind-swept trees; the leafy clumps below are similar in character to the Titianic woodlands; the large tree to the left is the fellow to the tree in the *Noli me Tangere*, the campanile beneath it is like that in the *Sacred and Profane Love*. The work, in fact, is a compendium of Titianesque landscape motives, and is handled with so much spirit that it would be easy to accept it as an authentic Titian, done freely and carelessly as a decorative panel, were it not for one or two serious objections. The painter, though free and sensitive like Titian in suggesting the trees and foliage, gets into difficulties with the modelling of his ground. The silhouettes are insignificant, the forms unconvincing, the tones are heavy (perhaps the result of the damaged brown varnish), the light and shade do not move happily through the landscape. If we were to think of it as by Titian, it would have to be an early work painted before 1500. The want of compactness in the design would point in the same direction. But the lively action of the figure, in particular the sweeping gesture of the little Eurydice to the right, seem quite incompatible with so early a date, and point to the stylistic fluency of the period which followed Giorgione's death. My own note made at Bergamo, many years ago, was "Domenico Campagnola," and since Domenico was Titian's assistant in the Scuola del Santo, the relations with the fresco there, and with Titian's other contemporary paintings, would be easily and naturally explained. Unluckily, I have no good photograph of the picture, so can neither express a positive opinion upon the details, nor give an illustration here. Reproductions, however, will be found in the well-known works of Venturi and Cook. Three little panels of much ruder workmanship, two at Padua and one in the Pulszky Collection at Budapest (Venturi, Plates LXV and LXVI) might be regarded as specimens of this painter's earlier Giorgionesque efforts, as the *St. George* in the Galleria Nazionale at Rome might be taken for a later work, done while in contact with Dosso and the Ferrarese. Here, however, we are getting a long way from Titian and Giorgione and Trafalgar Square.

AN ANTONELLO DA MESSINA AT NANCY

BY ROGER FRY

IN the Gallery at Nancy, over the label '*St. Lucy*, Florentine School,' is a small panel which represents St. Catherine of Siena [PLATE I, A]. That it is not Florentine is as evident at a first glance as that it does not represent St. Lucy. The flesh is painted in rose-grey, the headdress is dull red, the left sleeve dull old rose, the overmantle cold violet grey as in Cima, the bodice pale yellow on green, the scarf dull white with deep brown bands, the palm deep, transparent brown-green. What does not come out at a first glance is the fine quality of the work, obscured as it is by its slightly damaged condition, though in this respect the photograph makes it appear

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worse than it is. That the picture has affinities with North Italian art is clear from the whole presentment, from the style of the costume and the method of treating the drapery, no less than from the warmth and glow of the colouring. Something indeed in the sentiment of the picture makes one think of artists like Boccacino of Cremona, but a closer study shows an artist of a much more powerful kind. Indeed it is hard to find among North Italian paintings anything with this peculiar firm, vigorous, pure draughtsmanship, this simplicity and breadth in the modelling.

I venture to suggest for this work (hitherto unnoticed so far as I can discover) the name of Antonello da Messina. The face has his peculiarly full and firmly drawn oval. The drawing of the eyes, the clear definition of every part of the upper lid, the sharp delimitation of this from the rest of the orbit, no less than the full realization of its perspective, all these are characteristics of Antonello's drawing. Another peculiarity is that with a very clearly modelled eye orbit the actual eyebrow is but little marked. By way of comparison one of the best examples of such treatment is the little-known but extremely beautiful *Ecce Homo* of the Spinola Gallery at Genoa [PLATE II, B.] Again the sharp, firm cutting of the folds of the drapery are almost peculiar to Antonello among painters who came under Venetian influence. A good example of this is the *Annunciate Virgin* of the Venice Academy. Or, better still, we may take the *Virgin* of the Munich Gallery,[1] shown on PLATE II, C, which indeed gives us many points of comparison and likeness with the *St. Catherine*. Note for instance the fullness and cleanness of the oval, the fullness of the cheek just under the eye, the drawing together of the upper eyelid by the sweep of the eye orbit as it joins the nose. Even the drawing of the hands, though less decisively, gives points of likeness in the general method of simplifying the contour and rather particularly the method of indicating the finger nails. But perhaps most decisive of all is Antonello's treatment of cast shadows, the firm but not hard definition of their edges, as in the shadows of the veil on the face of the Munich *Virgin*, and here the shadow of the jaw cast upon the neck.

In general I feel that the peculiar firmness of the line, the clear delineation of contour without tightness in the bad sense, the fullness and amplitude of the volumes, the logical clearness of the design isolate this little work from all other North Italian painting of this period except that of Antonello himself. Against this it might fairly be urged that the style of the costume, the head-dress and the ornamentation of the bodice are too ornate and intricate for a master who sought always for the utmost simplicity and austerity. But Antonello presents us with the curious case of an artist who was at once one of the greatest designers and draughtsmen of his environment, and a painter of singular force and originality who was yet easily influenced by others in the details of his art. The extent to which he became first a Flemish and later on a Venetian painter shows this.

[1] Reproduced in Crowe & Cavalcaselle's *History of Painting in North Italy*. 1912. Vol. II, p. 432.

MADAME VIGÉE LE BRUN'S 'BOY IN RED' (*LE PETIT D'ESPAGNAC*)

BY D. S. MACCOLL

ONE of the few portraits in the Wallace Collection still awaiting identification was Madame Le Brun's *Boy in Red* (No. 449), one of her most attractive works; she herself put it, as will be seen, in the first rank of her pictures. I had found pasted under brown paper at the back the printed fragment of what looked like a sale-notice. The detective problem was to find the remainder.

Mireur's *Dictionnaire des Ventes d'Art* gave, during the years of Lord Hertford's purchases, a possible clue (the picture was at Bethnal Green in 1872, as *A Young Nobleman*).

1868—Comte d'Espagnac. *Portrait du jeune Comte d'E. . . .* (64-53): 5,100 fr.

The measurements corresponded. In Madame Le Brun's useful list of her works was entered, under 1786, *Le petit d'Espagnac*, and this was corroborated by de la Chavignerie's Dictionary: next year (1787) at the Salon was *M. le baron d'Espagnac, le fils*. The sale-catalogue was still to find. Before the war I had made some fruitful researches in the wonderful collection of M. Doucet, *La Bibliothèque d'Art et d'Archéologie*, which since then he has given to the University of Paris, but I had not time to look for this. M. André Joubin, the librarian, has been kind enough to do it for me, and the sale-notice of 8th May 1868,[1] clicks in and completes our fragment. I indicate the parts that were missing by brackets.

[1] There had been a previous sale, at which the picture was bought in. M. André Blum, in his recent book on Vigée Le Brun, was misled in supposing that *Le petit d'Espagnac* was in the Exposition rétrospective de tableaux de maîtres (1866) from the collection of M. Dugied, since it still belonged to the family in 1868.

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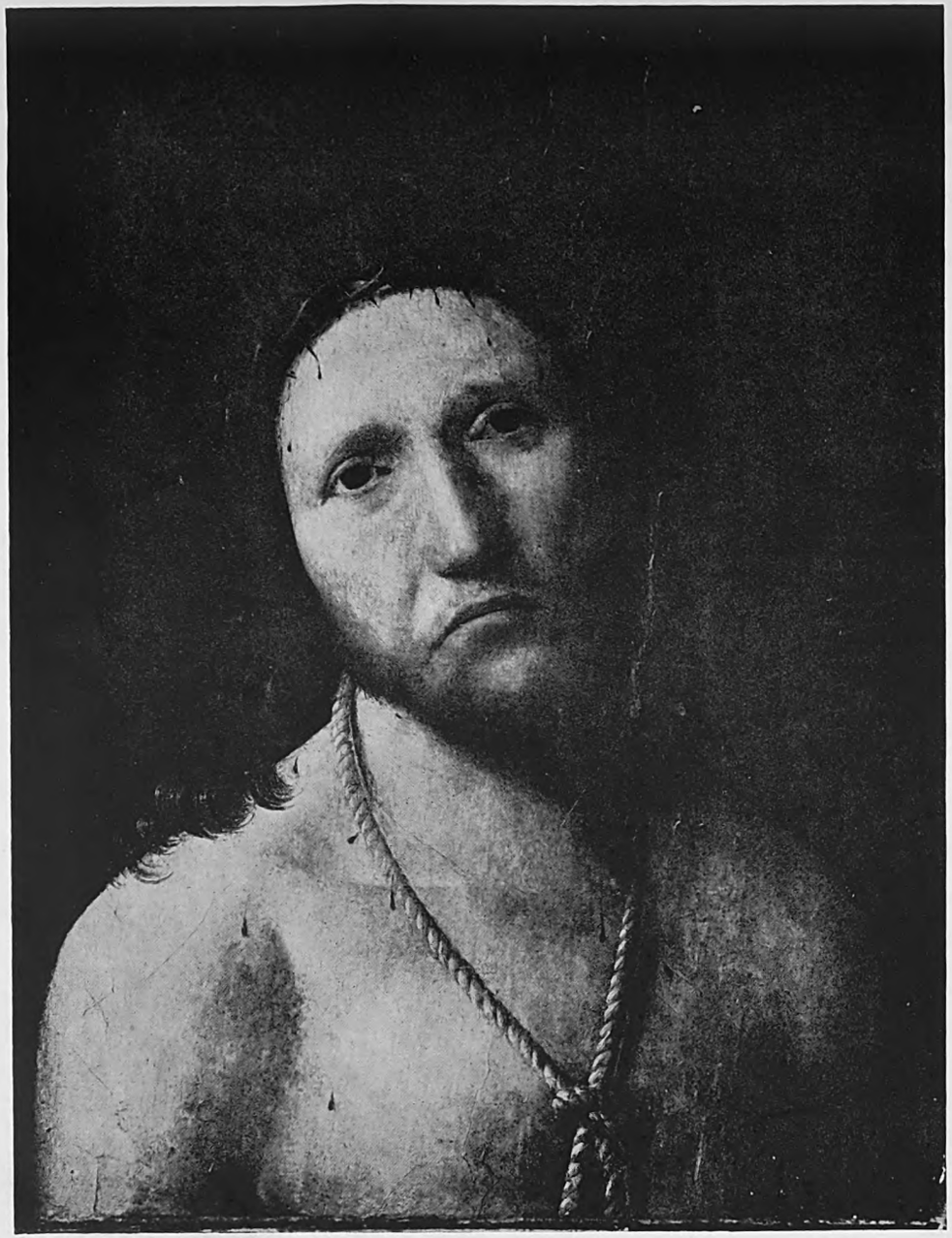
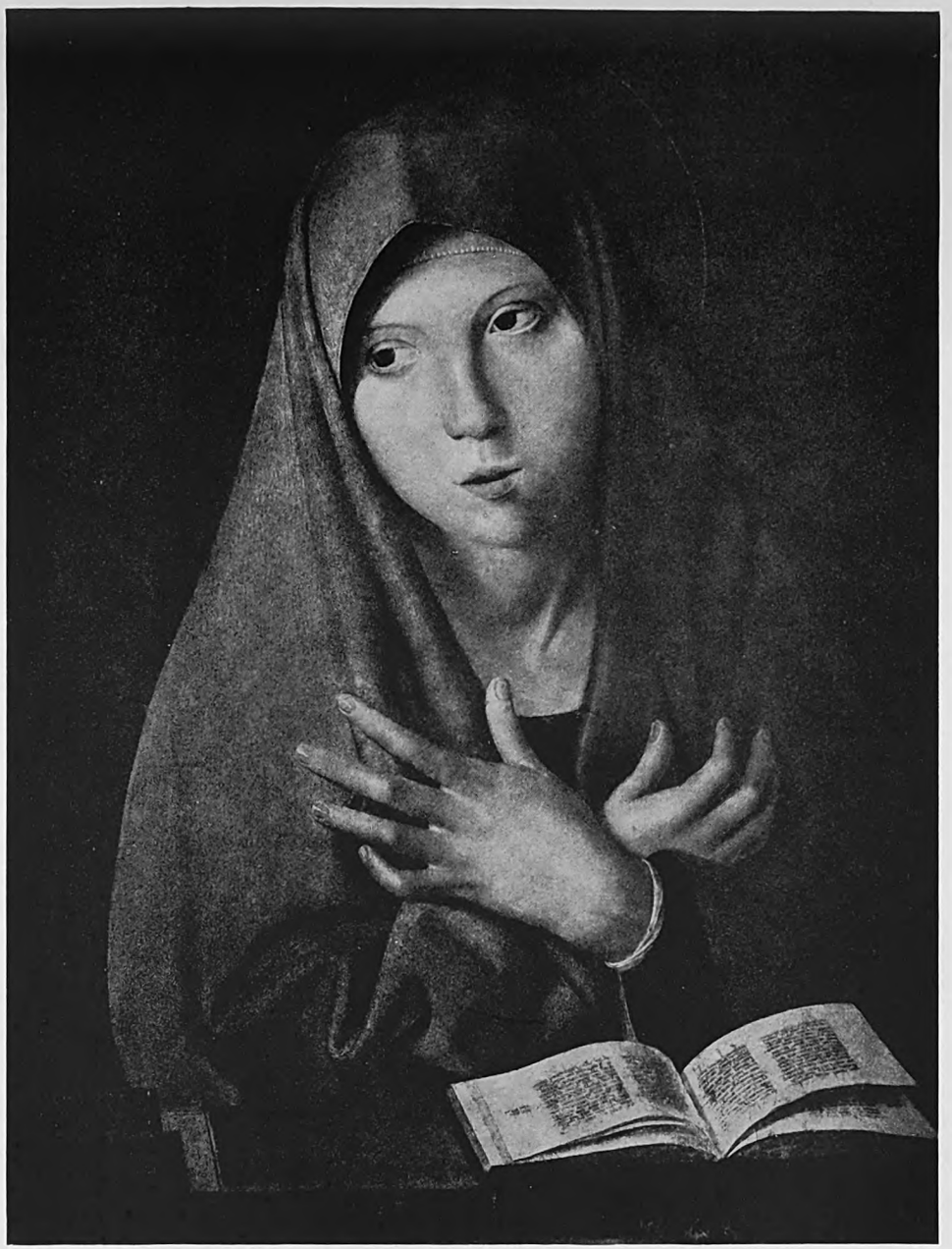


B—Ecce Homo, by Antonello da Messina. Panel. (Spinola Gallery, Genoa)



C—Virgin, by Antonello da Messina. Panel. (Pinakothek, Munich)

Plate II. An Antonello da Messina at Nancy

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Madonna, by Albrecht Altdorfer. Panel, nearly life size. (Kunsthistorisches Museum, Vienna)

Le petit d'Espagnac, by Mme. Vigée le Brun. Canvas, 63.5 cm. by 52 cm. (Wallace Collection, Gallery XVIII, No. 449)

A Madonna painted by Albrecht Altdorfer in 1531

Madame Vigée le Brun's ' Boy in Red ' (*Le Petit d'Espagnac*)

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Rarem[ent le pinceau gracieux de Mme. Lebrun] s'est élevé comme expression [comme énergie et] comme exécution à la hauteur de [ce petit portrait] qu'elle estimait, à bon droit, au premier [rang dans son] œuvre.

Toile, Haut. 64 cent.; Larg. 54 cent.

The d'Espagnac were a family of "petite noblesse de la Corrèze," two of whom have won a place in the *Biographie Universelle* by reputations good and bad. The first, Jean Baptiste Joseph Damazit de Sahuget, Baron d'Espagnac, had done honour to his resounding name. Born at Brive la Gaillarde, 25th March 1713, he died in Paris, 28th February 1783. A soldier at eighteen he distinguished himself in several campaigns, reached high military rank under Maurice de Saxe, became *maréchal de camp* in 1761, and governor of the *Hôtel des Invalides* in 1766; won esteem there for discipline and reforms, and wound up as Lieutenant-general and Grand Cross of St. Louis. A number of works of military history and theory stands to his credit, among them a history of Maurice de Saxe with plans of his battles and marches. The second of the name was his son, M. R. Sahuget d'Espagnac, Canon of Notre Dame before the Revolution.

It appears that his father, in making an ecclesiastic of him, had consulted more the interests of his family than the vocation of his son. The latter, when he was free to dispose of his person, preferred to follow his inclinations rather than to confine himself within the prescribed circle of his duties. He began by neglecting the affairs of the church for literary amusement, but presently abandoned the cult of the Muses for that of Plutus.

A man of wit, he made the acquaintance of Calonne, as his agent became mixed up in profitable speculations, and was exiled with him for ensuing scandals. He returned in 1789 to fish in troubled waters and to submit financial plans to the National Assembly. Then came the war, and fresh occasions of corruption in supplying the army of the Alps. He was denounced to the Convention, but they needed his intelligence and credit and acquitted him.

A wise man would then have placed his fortune in security, kept silence and slipped out: but the sacred lust of gold devoured this unhappy priest.

He dabbled in Dumouriez' transport, started a club in Brussels to curry favour with the people, shared the fall of his general, and was condemned to death in 1795 as a fraudulent contractor and a traitor.

Such was the wicked uncle of our boy: his father, M. Joubin tells me, was doubtless Frédéric Guillaume de Sahuget Damazit d'Espagnac, Seigneur de Cormery; he was probably a second son of the Baron. He was born 3rd March 1750, and married 25th February 1776 Mlle. Charlotte Damaris His. He was then "sous-lieutenant des gardes du corps de Sa Majesté dans la compagnie de Luxembourg." A son was born to them, 25th November 1776, and his age, ten in 1876, agrees perfectly with the appearance of the portrait. His christian names were Joseph François Pierre Guillaume. He was probably an *emigré*, but of his career I am at present ignorant. Let us hope that the quick and merry youth of the portrait was better directed than the Canon's.

Hertford House, which creaks and rustles with so much history, not only possesses two portraits by Madame Vigée, and, according to a legend, her painting table, a dainty piece with chiselling which may be Gouthière's, but remembers herself. She tells how she came to *raouts* in the time of the fashionable second Marchioness, but she found those crowded stand-up London parties dull affairs, in which men and women herded together. She herself gave one more amusing at which the French princes saw Emma Hamilton pose.

Lady Hamilton prit diverses attitudes avec une expression vraiment admirable. Elle avait amené avec elle une jeune fille qui pouvait avoir sept ou huit ans, et qui lui ressemblait beaucoup (on m'a dit que cette enfant était la fille de Lord Nelson). Elle la groupait avec elle, et me rappelait ces femmes poursuivies dans l'enlèvement des Sabines de Poussin. Elle passait de la douleur à la joie, de la joie à l'effroi, avec une telle rapidité que nous étions tous ravis.

But Emma was stout, shocked the Duc de Bourbon by drinking porter, was no longer the lovely Bacchante Madame Vigée had painted in 1789 of whom we have a copy by Henry Bone.

A MADONNA PAINTED BY ALBRECHT ALTDORFER IN 1531

BY LUDWIG BALDASS

THOUGH a large number of drawings by Altdorfer have been brought to light during the last few decades, the rediscovery of a painting by the great Master of Regensburg is a very rare event. The *Madonna* here published for the first time is not unknown by repute, and has been missing for only a comparatively short time. The picture, which was originally in Italy, was put up to auction in Vienna in 1875 by a collector of Pisa, and so reached a Florentine dealer where Herr Adolf Bayersdorfer repeatedly saw it. Then for thirty years the picture's whereabouts was unknown, till it came to light in the spring of 1922 in an Austrian private collection, and was purchased by the Picture Gallery of the Vienna Kunsthistorischen Museum.

On removing the overpainting it was found that the picture was in an excellent state of preservation. In one or two tiny spots on the left cheek of the Madonna and right cheek of the Child, the paint had come off and has had to be replaced, and a few wormholes have unfor-

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tunately made their appearance on the lower edge of the panel, but apart from these easily-repaired damages the original surface is perfect. The figure is slightly under life size, and stands out against an even dark green background. The veil is bluish white, the hair a rich brown, the vest grey-blue, the dress deep red, and the cloak dark blue. The Child clasps a rosy apple. An inscription in gold capital letters runs as follows: 1522 COLOMAN-RAPPF. REVER. ILL. PRINCIPIS. ERNESTI. BAVARIAE. DUCIS. ADMI—PAT. ASACRIS. RDO. LUDOVICO FROSCHL SALVTACIONIS. MARIE. FUNDATOR. AC. SIBI. PIE. P. ANNO. 1531. Above the last date is Altdorfer's well-known monogram. The inscription, translated into English, states that Koloman Rapf, in the spiritual service of Duke Ernest of Bavaria, ordered the picture as a memorial to a Father Ludwig Fröschl, founder of a Brotherhood of the Greetings of Mary, and to his own memory. The first date might be that of the foundation, the second of the completion of the picture. The Duke Ernest of Bavaria referred to was, it may be remembered, Prince-Bishop of Passau; the picture must therefore have been painted for a church or chapel of the town or the diocese of Passau. The year in which the picture was painted, 1531, is the last in which we find dated works of the Regensburg painter, who died in 1538. Certainly there is a drawing of a Madonna in Berlin which bears the date 1533, but the monogram and date were added later, and the weakly drawn sheet does not suggest Altdorfer.

Figure compositions of anything like life-size by Altdorfer are exceedingly rare. He is a master of small pictures. His art derives from miniature painting rather than from the altar painting of most of his German contemporaries. His first works, though they are so charming, are of a somewhat amateurish nature, and it was only towards the end of his life that he learned to master form as well as colour, and in particular to overcome the difficulties of drawing the human figure. What is particularly pleasing about the Vienna picture is its close resemblance to Dürer's Madonnas. We are reminded of Dürer not only by the art with which Mother and Child are brought into an intimate relation, and the way in which the composition is related to the frame, but also by peculiarities of treatment. Now for the first time we find Altorfer fascinated by the task of rendering the full folds of a veil or the lines of a lock of hair.

Altdorfer's art had developed far from Dürer's influence. In his youth, in 1509, as Friedländer has observed, he used the motive of Dürer's 1508 engraving of the *Standing Madonna* (B. 31) as the basis of an engraving of his own. But he had only been impressed by the subject, neither the perception of form nor the graphic style having touched him, and therefore the derivation was not at all like Dürer. Only after 1520, when he began to study the engravings of the Nürnberger miniaturists, particularly those of the Brothers Beham, did he begin to approach the work of their teacher. It is then that one notices the beginning of his interest in purely formal problems. The first-fruit of this interest is a picture painted in 1530, which, lost for many years, was rediscovered a few years ago in a Munich dealer's gallery and acquired for the Budapest Museum. Altdorfer has based this enormous, magnificently coloured painting, as he once did twenty years before, on a Dürer engraving, the 1516 *Madonna in Glory* (B. 32), but he carried it out with a half-length instead of a full-length figure. On this occasion, too, he had translated the Dürer original in his own manner, substituting, for example, a low crown rich with precious stones, for the high, thin, finely-wrought crown of Dürer. But the essential features of the picture show that the influence of Dürer had now fully asserted itself. Altdorfer used the composition of the Budapest *Madonna* as a basis for his Vienna *Madonna* of 1531. The resemblance is quite convincing. But it is remarkable that the earlier picture deriving directly from Dürer is both in spirit and conception less Dürer-like than the second, independent, work. The picture affords further evidence of Dürer's overwhelming influence on the whole art of his time in Germany. Even so fundamentally different and so independent an artist as Altdorfer was unable in the long run to resist it.

A WAR-HAMMER IN THE MUSEO CORRER, VENICE

BY BARON C. A. DE COSSON

THE Museo Civico Correr at Venice possesses a war-hammer of the close of the fourteenth century, remarkable alike for its construction and its decoration, to which I drew the attention of my excellent friend the late Sir Guy Laking, when we were in that city together in 1913. He speaks of it in the third volume of his monumental work on armour and arms as being a magnificent example, indeed one of the finest known to him—a "massively-constructed and deadly weapon." Being in Venice last autumn, I was able through the kindness of the present director and reorganizer of the

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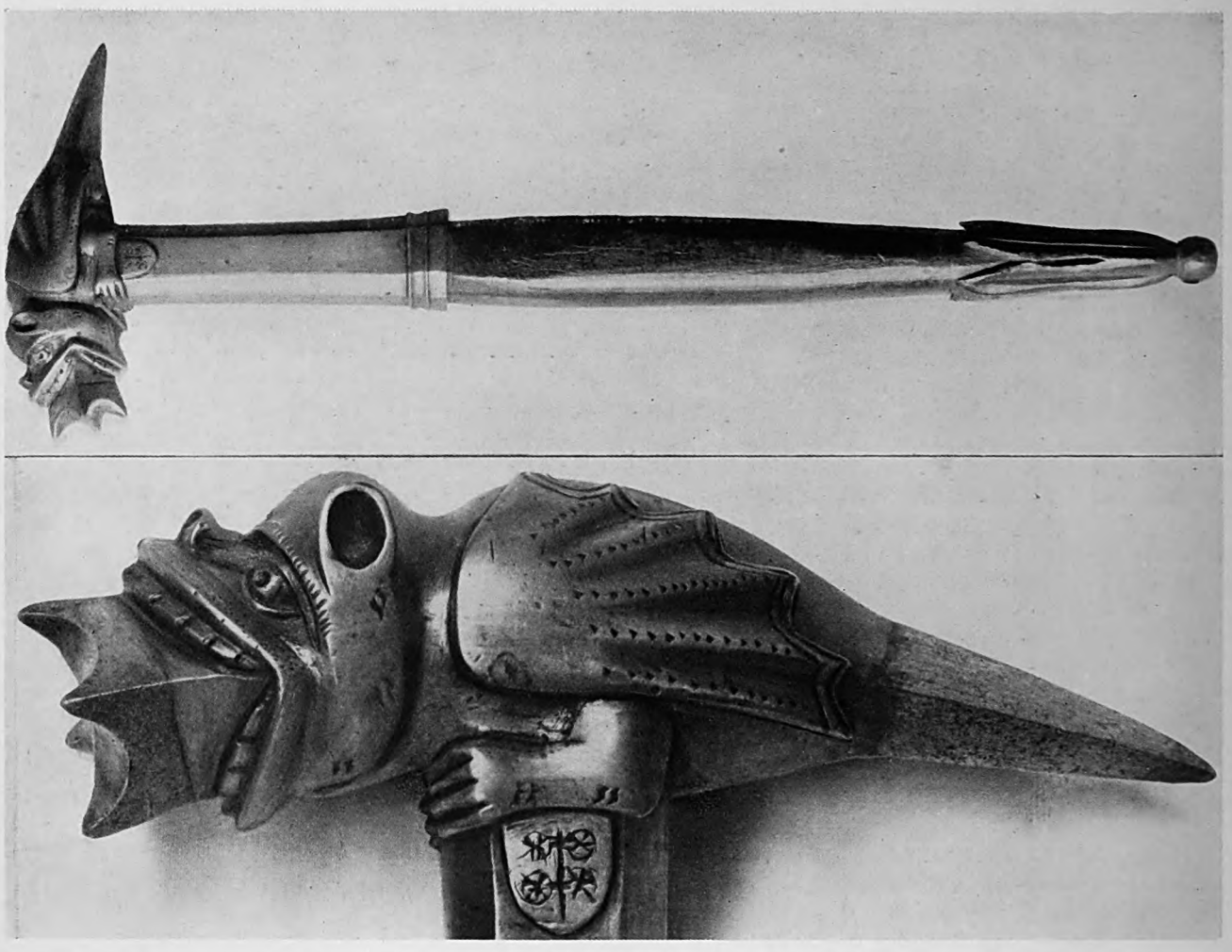
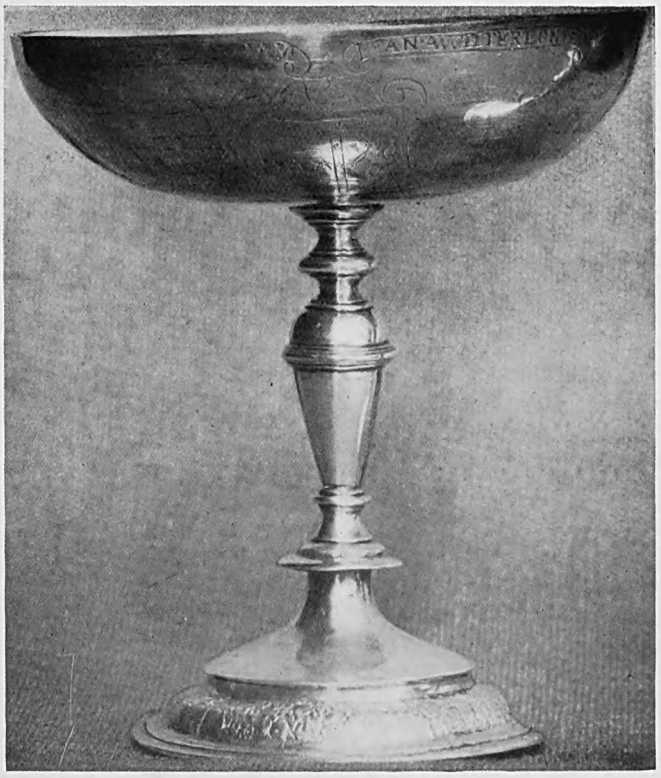
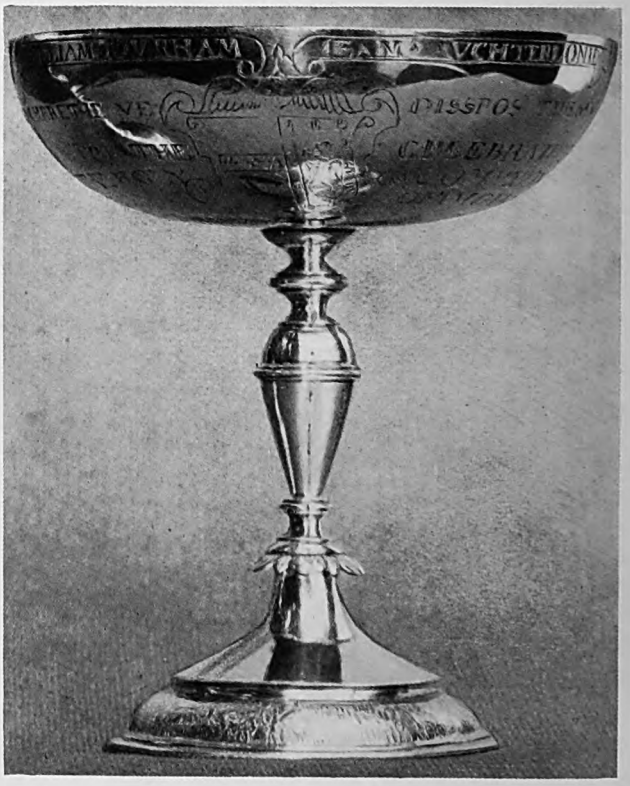


War-Hammer, probably North European of the 14th century, and the property of Francesco II, last Lord of Padua. Steel, with wooden haft. Length of hammer head, 21 cm. Length of shank without haft, 23.2 cm. (Museo Correr, Venice)
A War-Hammer in the Museo Correr, Venice



A—Silver Communion Cup, Scottish, 1638. Height, 19 cm. Diameter of bowl, 16.8 cm. (Monifieth Church)



B—Silver Communion Cup, Copied from *A*. Scottish, 1642. (Monifieth Church)

Two old Scottish Cups

Museum in its new quarters in the Royal Palace, Doctor Ricciotti Bratti, to have that hammer well reproduced by photography [PLATE A, B]. It is truly a noble weapon, and its unusual form and character render it, I think, quite unique. The four-pointed steel head of the hammer and its beak protrude respectively from the gaping jaws and the rump of a strange monster or dragon cast in latten. It is probable that the steel portion of the hammer is a core passing right through the body of the beast. The total length of the head is 8½ inches. Of the same latten is also the shank of the weapon forming a socket for its wooden haft. This last, although old, is of a comparatively recent date. Beneath the legs of the monster, one only on either side, is an escutcheon on which are very roughly stamped the arms of the Carrara family of Padua, a cart with four wheels. So roughly are these stamped, that on the side not seen in this photograph only some of the spokes of the wheels and the central line of the cart are seen. These arms, if authentic, would indicate that the weapon had belonged to a member of the Carrara family, and the date of the hammer would correspond perfectly with that of Francesco II, last Lord of Padua, who, born in 1359, was taken prisoner by the Venetians in June, 1405, and strangled in prison at Venice early in 1406. Two questions arise in connection with this exceptional piece: first, whether the arms are authentic, next, what may be the country of its origin. On inquiry it appeared that it came into the museum with the collection formed by Teodoro Correr, who, born in 1750, died in 1830. It is known that much of his collection was obtained during the years which followed on the fall of the Venetian Republic in 1796, an event which caused the impoverishment of many patrician families at Venice. But even as late as 1830, I do not think any Italian dealer would have been capable of perceiving how well the epoch of the weapon tallied with that of the last Lord of Padua, besides which, had he wished to give importance to the piece by adding the arms of a distinguished owner to it, he might have engraved on it those of any famous doge or warrior, but would scarcely have chosen those of a man who ended in disgrace at Venice. Even had he decided to do so, it is unlikely he would have chosen to have them executed in so rough and careless a way. This last argument might tell equally against the supposition that the arms were executed by order of the Lord of Padua, for had he wished to have them emblazoned on a favourite weapon, it is hard to believe he would have allowed them to be executed in so crude a fashion, stamped as they are with a cold chisel and a half-round punch. Still, when Dr. Bratti and I made a careful examination of the weapon, our impression was that the arms were ancient. The only explanation which might be offered of this puzzling question, and that with the greatest diffidence would be that when the Venetians took the weapon from their prisoner, wishing to preserve it as a trophy, they had the arms roughly stamped on it to indicate to whom it had belonged. This theory is perhaps more ingenious than convincing, but there are, I believe, examples of such a proceeding. With regard to its origin, Dr. Bratti and I both held that the piece was not Italian but northern in style. The latten in which the dragon and the shank are cast is of the colour and nature of that found in aquamaniles and other utensils known as *dinanderie*, as well as in various objects of the fourteenth and fifteenth centuries of French or German origin. That very yellow alloy was not generally in use in Italy, where a ruddier form of bronze, often gilt, was more frequently employed. The peculiar character of the monster also suggests northern craftsmanship rather than Italian grotesque. Strangely enough a northern origin could be easily explained had the piece belonged to the last Lord of Padua, for after he had been driven out of that city in 1388 by Gian Francesco Visconti, he traversed Europe in search of allies and passing through France and Switzerland reached Germany, obtaining various promises of assistance, which, however, came to nought. It would therefore be quite possible that he should have acquired this war-hammer, perhaps as a gift, during his wanderings and have brought it back to Padua, which opened its gates to him in 1390. Be that as it may, I am acquainted with no other weapon of its kind in which latten plays so unusual and predominant a part, and its peculiarities of construction and artistic character alone would render this war-hammer well worthy of study.

TWO OLD SCOTTISH CUPS

BY E. ALFRED JONES

BY the generosity of the Earl of Rosebery, an old Scottish Silver Communion Cup of historical interest has been restored to its former Scottish parish of Monifieth in Forfarshire. When I was privileged by Lord Rosebery to examine this cup some years ago I recorded the following particulars of it. The plain shallow bowl is supported by a high baluster stem, which rests on a circular foot, chased

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on the border with flowers. Engraved on the bowl is a shield of arms surmounted by a cherub's head: . . . . . a fesse charged with three mullets . . . impaling . . . a lion rampant . . . within a bordure of eleven buckles. . . . Above the arms are two labels containing the names of the donors, WILLIAM DVRHAM and his wife, IEAN AVCHTERLONIE, of the Grange House, in this parish. The cup is inscribed as follows:—IN OVR CHERETIE VE DISPOS THE SAM FOR THE CELEBRATING OF THE HOLY COMVNIOVNE VNTO THE CHVRCH OF MONIFVTH ANNO DOMINI 1638. Three marks are stamped upon it, namely, the initials I F, in a shaped shield—the mark of the Deacon, John Fraser; the Castle, for Edinburgh; and I S, in a monogram—the mark of the maker, Jon Scott, of Edinburgh. As will be observed from the illustration [PLATE A], the Scottish silversmith has taken as his models the bowl of a sixteenth or seventeenth century tazza and the tall baluster stem of an English wine-cup of Jacobean or Carolean times. Communion cups of this kind are peculiar to Scotland. There are other varieties of it, as may be seen from the Rev. Thomas Burns's *Old Scottish Communion Plate*.

The other cup [PLATE B] has been copied from this, with the difference that it is slightly larger and that instead of the plain flat flange at the bottom of the stem there is an overhanging flange, cut like leaves. A similar inscription is engraved upon it (differing slightly in the orthography) with the date, 1642, and the same arms. It is stamped with the mark of Dundee and the initials R G, attributed to Robert Gairdyne, a well-known silversmith of Dundee.

The question arises, How came these relics to be lost from Monifieth? The answer is that the parish minister of about the year 1825, finding them somewhat inconvenient for the administration of the Sacrament, asked the patron of the living, Hon. William Maule, afterwards Lord Panmure, to give him new cups in exchange. The peer presented them to a Mrs. Hunter and one was ultimately sold to a London silversmith, from whom Lord Rosebery bought it, and the other was given as a wedding present to Mrs. Jackson, wife of the Rector of Exeter College, Oxford. The history of these cups is one of the romances of the parish. Jean Auchterlonie, whose name is inscribed upon them, was the Lady Grange who attempted to effect the escape from Grange House of the Jacobite Marquess of Montrose by disguising him in her clothes (in the manner adopted by Flora Macdonald with another Jacobite, Prince Charles Edward, nearly a century later), on the night of May 15, 1650, on his last journey to Edinburgh under escort of the Covenanting army. Sir Walter Scott has given the story to the world in "The Tales of a Grandfather," but with two important errors—in placing The Grange in Fifeshire and in describing the gallant lady as a descendant of the house of Somerville.

That these two historical relics should be returned to their original home, one by the gracious gift of Lord Rosebery and the other by purchase from the owner, is a matter of congratulation, not only to the parish of Monifieth, but also to Scotland itself. Their whole history has been traced by the minister, the Rev. Gordon Quig (to whom I am indebted for many courtesies) in the *Monifieth Parish News-Sheet*.

A DRAWING BY TITIAN

BY W. G. CONSTABLE

THE very miscellaneous exhibition of water-colours at Messrs. Agnew's included an interesting group of drawings, among them a *Landscape with two kneeling figures*, attributed to Titian [PLATE]. This was in the collection of Mariette, Benjamin West, Lawrence, and Esdaile, and has aroused considerable discussion and difference of opinion. The subject is obscure, and has no clear connection with any work by Titian known to me; though there are points of resemblance to the shepherd and St. Joseph in the National Gallery *Holy Family*. The sex of the figures is also difficult to determine. The one to the left seems to be wearing jerkin and trunk hose, which points to its being a man; though the bare foot and a curl of drapery round the calf raise the question whether the hose is not a skirt. The figure is reaching up with the right hand to pull down some object, such as a bough or a bunch of foliage, towards which its gaze is directed; and the left hand in which a fold of drapery is caught rests on the other figure. The latter, the general character of whose dress suggests it may also be a man, seems to bend and turn to avoid the movement of the first, but there is no suggestion of a struggle. Of the drawings which can with reasonable certainty be ascribed to Titian, the nearest to the present example is *A Man killing a Woman*, in the Ecole des Beaux Arts, Paris (reproduced in Klassiker de Kunst, Tizian, and Ricketts, Titian). The left-hand figures in the two drawings are so much alike in general character and detail, especially in the treatment of the stomach and buttocks, as to be almost

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Landscape with two kneeling figures, attributed to Titian. Pen drawing, 23.5 cm. by 21.3 cm. (Messrs. Thomas Agnew and Sons)

A drawing by Titian

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A—Madonna, by Neri di Bicci. Panel, 83.8 cm. by 54.6 cm. (Mr. Annesley Gore)

B—Virgin and Child, with the Magdalen (?) and St. Catherine, by Marcellus Koffermans. Panel, 38.1 cm. by 33 cm. (Messrs. Arthur Tooth and Sons)

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certainly by the same hand. The tree of the Paris example, with slender branches at right angles to the trunk, also appears in slighter form in the other; and the handling of the foliage is similar.

The upper part of the drawing, however, is more puzzling. This is abruptly divided from the lower part by the crest of the hillock behind the figures, so that the tree trunk in the foreground is cut off short; and the two parts have the appearance of separate drawings. It is difficult to believe that the hand which drew the figures, also put in the trees and buildings to the left, with their precise and rather weak handling. The tree and buildings to the right are closer in style to the lower part, but seem to be by the same hand as those to the left. A possible, though unlikely explanation, is that Titian executed the two parts at different times of his life. The *Man killing a Woman* appears to be a study for one of the frescoes in Padua executed in 1511, which makes it probable that the figures of the Agnew drawing are also comparatively early work. This makes it unlikely that the upper part is earlier still, for though feebler it is the work of a practised hand; while to assume that it is later work by Titian contradicts the known facts of his development. More probably we have here one of the drawings dished up by pupils or assistants for sale to meet current expenses while Titian was waiting payment from his imperial and princely patrons. Comparison with the *Venetian Landscape* (Albertina) and the *Landscape with a Fisher Boy* (Liechtenstein), both ascribed to Domenico Campagnola, suggest the hand of that composite personality who provides a label for everything not quite good enough for Titian. In any case, the drawing emphasizes the need for systematic examination and comparison of the drawings ascribed to Titian, to the end of disentangling the artistic personalities of the followers who masquerade under his name, and so revealing Titian's own work.

ROUBILIAC AND RYSBRACK

BY KATHARINE A. ESDAILE

I.

IN the year 1788 Charles Theodore Crane, in sending Robert Bridgens' letter on the Roubiliac model for Wolfe's monument to the *Gentleman's Magazine*, concludes his remarks on the subject with the following paragraph:

> Before I dismiss the subject of Roubilliac, I beg leave to mention an admired work of his which is not noticed by Mr. Walpole in his "Anecdotes," nor by you in your "Additions." It is a very fine bust of King Charles I in the possession of George Augustus Selwyn, Esq., of Matson, near Gloucester. On one side the pedestal is inscribed:
>
> "King Charles came to Matson
> with his two sons, 10 August, 1643";
>
> and on the other side,
>
> "L. F. Roubilliac. fec. 1759."[1]
>
> Yours etc., C.T.C.

A fine terracotta model of a bust of Charles I by Roubiliac in the British Museum struck me, when I had the opportunity of examining it, as probably the study for this bust, and its pedigree is absolutely clear, since it is one of the series bought by Dr. Maty, then Principal Librarian, in 1762, at the sale of Roubiliac's effects held after his death, and presented to the British Museum. It is here, for the first time, reproduced (see illustration). The whereabouts of the Matson bust, however, seemed to be unknown. The present owner of Matson, Colonel Timmis, courteously informed me that he believed George Selwyn to have left all his treasures to his adopted daughter, Maria Fagnani, wife of the third Marquis of Hertford; but, the bust of Charles I at Hertford House being described as

Charles I, BY ROUBILIAC. TERRA-COTTA MODEL OF THE SELWYN BUST. (BRITISH MUSEUM.)

by Rysbrack, there the matter seemed to rest, though the features of the Roubiliac bust, the armour, the George, the knotted scarf, could be

[1] This form "Roubilliac" is almost certainly wrong. The writer has never seen the name so spelt on any bust or monument, but as it was the habitual form used by men of letters such as Lloyd and Goldsmith, it was natural for Crane to use it in place of the sculptor's own Roubiliac.

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postulated from the model in the British Museum. Further, as Dallaway (Walpole, *Anecdotes of Painting*, ed. Wornum, Vol. III, p. 37n) states that Rysbrack executed "a bust from Vandyck's portraits, and a cast from that by Bernini. For the late G. A. Selwyn," it seemed obvious that the Hertford House bust ascribed to Rysbrack must be the one in question, and, a comparison to the Roubiliac terracotta promising to be of interest, I took a photograph of that work to Hertford House. A glance proved that the two were identical; further examination showed that there was no signature, and that the traditional ascription to Rysbrack was only based upon the belief that the Charles I was the Rysbrack bust mentioned by Dallaway, and the companion of Rysbrack's signed bust of Caroline of Anspach, its neighbour at Hertford House.

Here then is the lost Matson bust, most satisfactorily authenticated [PLATE A]. The marble passed from George Selwyn to Maria Fagnani, who married the third Lord Hertford; the terracotta model, by whose help it has been identified, from Roubiliac's studio to the British Museum. The evidence is conclusive, and the two obvious questions, the absence of signature and the rival Rysbrack bust, can be easily disposed of. Crane, as we have seen, definitely states that the inscription and signature were *on the pedestal;* once the bust was separated from that pedestal, nothing remained to connect it with Roubiliac; and as Dallaway ascribed a bust of Charles I made for George Selwyn to Rysbrack, and as another Royal bust signed by that sculptor exists at Hertford House, the traditional ascription of this bust to Rysbrack may be easily accounted for. It should be added that the forward tilt of the British Museum model is due to the absence of a proper pedestal, and that in so fragile a material as terracotta the ear-ring in the left ear of the marble bust—not shown in the photograph—is naturally omitted.

The question then naturally arises, what became of Rysbrack's Charles I? That, it is safe to say, may be dismissed as a fiction, Dallaway's powers of confusing the authorship of the works he describes being happily unrivalled. We need go no further than these very notes to the *Anecdotes* to find on two successive pages the statues of George I and Charles, Duke of Somerset at Cambridge ascribed to Roubiliac, whereas both are signed by Rysbrack, and the four busts of poets at Hagley, presented by Pope to Lord Lyttleton, given to Roubiliac, although they are signed by Scheemaker. Much more interesting is the question of the Bernini bust mentioned by Dallaway, who is not in the habit of inventing works of art, although his powers of confusing their authors are unparalleled. Did George Selwyn possess a cast of the Bernini bust by "Rysbrack" (probably Roubiliac), or is Dallaway merely confounding Roubiliac's less rococo treatment of the scarf with that flamboyant one which terminates Bernini's bust in the engraving published by Mr. Lionel Cust in 1909 in the BURLINGTON MAGAZINE? In any case, the sentence, combined with Roubiliac's use of the scarf, seems to confirm the authenticity of the engraving and to suggest that there was at Matson a reproduction of the Bernini bust, probably, like the Charles I here published, not by Rysbrack, but by Roubiliac, who adapted the scarf, a feature peculiar to the Bernini type, to his own portrait of the King.[2]

It may be worth while to point out in conclusion that Horace Walpole's visit to Matson (which Selwyn inherited in 1751) took place before either portrait of the King was executed, and that his love of Revolution principles led him to do a curious injustice to James II. He wrote of his visit to Richard Bentley in 1753:

> I stayed two days at George Selwyn's house, called Matson. . . . King Charles lay here at the siege; and the Duke of York, with typical fury, hacked and hewed the window-shutters of his chamber, as a memorandum of his being there.

Here are the facts, as given by George Selwyn himself to Sir Nathaniel Wraxall (*Memoirs*, ed. Wheatley, II, p. 283):

> He told me that during the memorable siege of Gloucester, undertaken by Charles I in 1643, Charles, Prince of Wales, and James, Duke of York, who both in turn ascended the throne, but who were then boys, remained at Matson. And he added, that James II after he came to the Crown, used to mention the circumstance to his grandfather when he went to Court, observing, 'My brother and I were generally shut up in a chamber on the second floor at Matson during the day, where you will find that we have left the marks of our confinement inscribed with our knives on the ledges of all the windows.'

Horace Walpole carried his Whig principles too far in ascribing this schoolboy trick to the "typical fury" of his bugbear James, who at the age of nine would naturally copy the proceedings of a lively elder brother of thirteen; but the tradition cherished by Selwyn in his old age explains the motive of his calling in Roubiliac to commemorate the Royal visit of a century before.

II.

The famous Davenant bust of Shakespeare at the Garrick Club, reproduced by Mr. Spielmann as the frontispiece to Vol. X of the Stratford Edition (cf. *Encycl. Brit.* 10th edition, Vol. 24, p. 792) has long been ascribed to Roubiliac on the grounds of style. A recent visit to the Garrick Club enables me, however, to go further, and to state that the bust is his beyond a doubt, since the terracotta model for it, here reproduced on PLATE B, exact to the minutest details, is in the British

[2] When the Hertford House bust was on loan at the Bethnal Green Museum in 1874, it was described with some insight as "French (?) 18th century"; its number at Bethnal Green was 1390.

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Museum among the series of works already alluded to as bought by Dr. Maty at Roubiliac's sale in 1762. Like the famous statue made for Garrick, and now in the entrance hall of the Museum, it is based on the Chandos portrait, or rather, on the copy of that portrait made for the sculptor's use by Reynolds and sold at Roubiliac's sale with seven other pictures for ten shillings. Its authenticity is therefore beyond question, and the Davenant bust must henceforth be reckoned among Roubiliac's works, and not merely ascribed to him on the grounds of style and probability. The extraordinary value of Dr. Maty's gift to the Museum may be appreciated when two works of art so fine as the Matson Charles I and the Davenant Shakespeare can thus be identified by their means.

III.

In the British Museum is a noble terracotta bust of Sir Hans Sloane [PLATE C], which from its long association with the Roubiliac busts I last year published as a work by that sculptor (*The Architect*, June 16th, 1922). J. T. Smith's allusion to a bust of Sloane by Rysbrack in the Museum recently, however, suggested to me the advisability of comparing this bust with Rysbrack's statue of Sloane in the Apothecaries' Garden at Chelsea; and by the kindness of Dr. Dawtrey Drewitt I was enabled to do so.[3] It was instantly apparent that the bust was the study for the statue, and its value is enhanced by the fact that the statue, being of Carrara marble, has suffered greatly from exposure to the London climate. The complete work also explains a puzzling feature of the model—the tassels on the shoulders, which belong to the gown worn by Sloane as President of the Royal College of Physicians. This gown, which differs from that worn by earlier and (with one exception) later Presidents is reproduced in the portrait of Dr. Thomas Pellett, Sloane's successor in the Presidential chair, in the portrait now in the Royal College of Physicians, Pall Mall East. It was, and is, the habit for successive Presidents to wear the same gown while it is in good condition, and it is clear therefore that the very gown worn by Sloane during his long tenure of office (1719-35) and shown in the bust and statue was also worn by his successor, Dr. Pellett, from 1735-40, and that, when this gown was discarded, the other gowns were made without this particular elaboration.

The model is presumably one of those busts of Sir Hans Sloane " in Terra Cota " sold at the Rysbrack sale of 1766; the statue, as the inscriptions on the pedestal show, was commissioned in 1733 and erected in 1737.

Thus yet another of the terracotta portrait busts in the British Museum can be identified as the model for an important existing work of art, important in particular as one of the not too numerous class of eighteenth-century honorary statues in contemporary costume, of which Rysbrack gave us another good example in the statue of Dr. Radcliffe, in the Radcliffe Library at Oxford.

[3] I should like to state that my request to see the Chelsea statue was made before the publication of Dr. Drewitt's book on the history of the Garden, in which the statue is reproduced.

REVIEWS

Handwoven Carpets, Oriental and European, by A. F. KENDRICK and C. E. C. TATTERSALL. Vol. I, Text, 198 pages. Vol. II, 205 plates (19 in col.) (Benn Bros., 1922.) £5 5s.

Bokhara Turkoman and Afghan Rugs, by HARTLEY CLARK. 130 pp. + 25 plates (17 in col.) (John Lane and Co.). 31s. 6d.

The first of these books can really be divided into three parts, the magnificent volume of plates, the historical survey of carpet weaving by Mr. Kendrick, and the technical notes of all kinds provided by Mr. Cecil Tattersall.

It may be said at once that the volume of plates is the most complete collection that has as yet been brought together, in the sense that more ground is covered and more different types of carpet passed in review. This considerable effort would have been impossible except for the good nature of private owners, who have put their possessions at the disposal of the authors, and have assisted them to produce a book which is extremely cheap at £5 5s. It is impossible, within the limits of a review, to note all the remarkable features of such a work as this. But we should particularly like to call the attention of readers to the section on English carpets, which have never been so compendiously or learnedly treated. English carpets sprang into existence as a result of the efforts of the English Merchant Adventurers, who underwent well-nigh incredible hardships by land and sea for the development of our Eastern trade. English carpets do not become important before the early years of the seventeenth century, though the Victoria and Albert Museum is happy in the possession of an early specimen, with a stiff geometrical pattern (*Plate* 88), which, while made in England, is but a slavish imitation of Eastern models. Also in the Museum is a small panel with the arms of Queen Elizabeth (*Plate* 87b), dated 1600, and which is genuinely English in design. Of far more artistic interest, however, is a carpet in the possession of Lady Hulse [PLATE], which is dated 1614. Of this carpet we can be proud as Englishmen. It is no meagre imita-

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tion of Eastern art, but a genuine adaptation of Oriental technique and æsthetics to the spirit of the West. At Knole there are two English carpets, one similar in design to that of Lady Hulse and one with the arms of a Countess of Dorset, who died in 1645. English carpets, then, of the reigns of Elizabeth and James I are still rare and but little known to fame. But enough research has been done in the last fifteen years to show that here is a profitable field for English explorers. There must be scattered throughout England a large number of English carpets which have not been properly examined, and pass as of Oriental manufacture. Perhaps a few more years of research will enable us to speak with greater knowledge and assurance of a little known but fascinating branch of archæology.

The longest article in Mr. Kendrick's section of Vol. I is properly devoted to Persia, for the Persians, as he rightly says, produced the best carpets. Here he treads with a commendable prudence and avoids scattering about his dates with the easy self-assurance of the type of person elegantly styled by the Germans *ein sog. Kunstforscher*. The historical starting point must begin, urges Mr. Kendrick, with the carpet found when Ctesiphon, the Sassanian capital, fell into the hands of the Arabs in 637. An Arabian MS. describes this unique piece, which is particularly noteworthy, as " no such carpet is shown on any of the Sassanian reliefs or silver ware now existing. But the veracity of the story is attested by several existing carpets of a later date." Further, it was probably not a knotted pile, but an embroidered carpet. It was called " The Winter Carpet " or " The Spring of Chosroes." " The middle space of the carpet represented a pleasure garden planted with trees and spring flowers, and intersected by brooks and pathways. The broad surrounding border represented magnificent flower-beds and the blossoms were shown by blue, red, yellow, white and green stones. . . . Some years ago a carpet made a thousand years after was found in a Styrian hostelry, and has since passed into the hands of Dr. A. Figdor, in Vienna. The design obviously represents the flower beds of a garden through which runs a maze of water channels opening into small lakes, much in the manner of Chosroes' carpet. . . . The variations, which bear the character of a much later epoch, cannot efface the impression that here is a striking confirmation of the old description. . . . Consequently there is no occasion to assume the theme of Chosroes' carpet was exceptional in Persia at the time. A few such carpets are known, but there is nothing to bridge the gap of more than a thousand years between the time of the Sassanian ruler Chosroes, when the first was made, and the time of Shah Abbas the Great, in whose reign Dr. Figdor's carpet was probably made." The design of Chosroes' carpet, argues Mr. Kendrick, aimed at bringing indoors for the winter time the outdoor setting of a Persian garden in spring. Let the conception be widened to bring within its compass the sports in the open country, with the huntsmen and animals, the trees, birds and flowers, and the majority of Persian carpet patterns are made clear. All the stylistic development thus becomes an elaboration and conventionalization of the original garden of Chosroes. Thus Mr. Kendrick, with great subtlety and carefully eschewing dates, enunciates a general historical principle. Unfortunately this simple story is rather spoilt by the intrusion of the Chinese influence, which was so strongly to affect the art of Persia. Here again Mr. Kendrick shows his commendable prudence, in which it will be wise to follow him. The history of Chinese reactions on Persia is still obscure.

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It is a real pleasure to review such a book as this, which from the artistic, historical, and technical side is chockful of novel and instructive matter. Both authors are to be heartily congratulated on the scrupulous and intelligent performance of a singularly difficult task.

Mr. Hartley Clark's is also an elegant and eminently sensible volume. It is the only book in English which treats the subject of these types of carpet, which have the advantage of being considerably cheaper than the magnificent specimens of Oriental art with which Mr. Kend-

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English Carpet, 1614. (Lady Hulse)

Reviews: Handwoven Carpets, Oriental and European. By A. F. Kendrick

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postulated from the model in the British Museum. Further, as Dallaway (Walpole, *Anecdotes of Painting*, ed. Wornum, Vol. III, p. 37n) states that Rysbrack executed "a bust from Vandyck's portraits, and a cast from that by Bernini. For the late G. A. Selwyn," it seemed obvious that the Hertford House bust ascribed to Rysbrack must be the one in question, and, a comparison to the Roubiliac terracotta promising to be of interest, I took a photograph of that work to Hertford House. A glance proved that the two were identical; further examination showed that there was no signature, and that the traditional ascription to Rysbrack was only based upon the belief that the Charles I was the Rysbrack bust mentioned by Dallaway, and the companion of Rysbrack's signed bust of Caroline of Anspach, its neighbour at Hertford House.

Here then is the lost Matson bust, most satisfactorily authenticated [PLATE A]. The marble passed from George Selwyn to Maria Fagnani, who married the third Lord Hertford; the terracotta model, by whose help it has been identified, from Roubiliac's studio to the British Museum. The evidence is conclusive, and the two obvious questions, the absence of signature and the rival Rysbrack bust, can be easily disposed of. Crane, as we have seen, definitely states that the inscription and signature were *on the pedestal;* once the bust was separated from that pedestal, nothing remained to connect it with Roubiliac; and as Dallaway ascribed a bust of Charles I made for George Selwyn to Rysbrack, and as another Royal bust signed by that sculptor exists at Hertford House, the traditional ascription of this bust to Rysbrack may be easily accounted for. It should be added that the forward tilt of the British Museum model is due to the absence of a proper pedestal, and that in so fragile a material as terracotta the ear-ring in the left ear of the marble bust—not shown in the photograph—is naturally omitted.

The question then naturally arises, what became of Rysbrack's Charles I? That, it is safe to say, may be dismissed as a fiction, Dallaway's powers of confusing the authorship of the works he describes being happily unrivalled. We need go no further than these very notes to the *Anecdotes* to find on two successive pages the statues of George I and Charles, Duke of Somerset at Cambridge ascribed to Roubiliac, whereas both are signed by Rysbrack, and the four busts of poets at Hagley, presented by Pope to Lord Lyttleton, given to Roubiliac, although they are signed by Scheemaker. Much more interesting is the question of the Bernini bust mentioned by Dallaway, who is not in the habit of inventing works of art, although his powers of confusing their authors are unparalleled. Did George Selwyn possess a cast of the Bernini bust by "Rysbrack" (probably Roubiliac), or is Dallaway merely confounding Roubiliac's less rococo treatment of the scarf with that flamboyant one which terminates Bernini's bust in the engraving published by Mr. Lionel Cust in 1909 in the BURLINGTON MAGAZINE? In any case, the sentence, combined with Roubiliac's use of the scarf, seems to confirm the authenticity of the engraving and to suggest that there was at Matson a reproduction of the Bernini bust, probably, like the Charles I here published, not by Rysbrack, but by Roubiliac, who adapted the scarf, a feature peculiar to the Bernini type, to his own portrait of the King.[2]

It may be worth while to point out in conclusion that Horace Walpole's visit to Matson (which Selwyn inherited in 1751) took place before either portrait of the King was executed, and that his love of Revolution principles led him to do a curious injustice to James II. He wrote of his visit to Richard Bentley in 1753:

> I stayed two days at George Selwyn's house, called Matson. . . . King Charles lay here at the siege; and the Duke of York, with typical fury, hacked and hewed the window-shutters of his chamber, as a memorandum of his being there.

Here are the facts, as given by George Selwyn himself to Sir Nathaniel Wraxall (*Memoirs*, ed. Wheatley, II, p. 283):

> He told me that during the memorable siege of Gloucester, undertaken by Charles I in 1643, Charles, Prince of Wales, and James, Duke of York, who both in turn ascended the throne, but who were then boys, remained at Matson. And he added, that James II after he came to the Crown, used to mention the circumstance to his grandfather when he went to Court, observing, 'My brother and I were generally shut up in a chamber on the second floor at Matson during the day, where you will find that we have left the marks of our confinement inscribed with our knives on the ledges of all the windows.'

Horace Walpole carried his Whig principles too far in ascribing this schoolboy trick to the "typical fury" of his bugbear James, who at the age of nine would naturally copy the proceedings of a lively elder brother of thirteen; but the tradition cherished by Selwyn in his old age explains the motive of his calling in Roubiliac to commemorate the Royal visit of a century before.

II.

The famous Davenant bust of Shakespeare at the Garrick Club, reproduced by Mr. Spielmann as the frontispiece to Vol. X of the Stratford Edition (cf. *Encycl. Brit.* 10th edition, Vol. 24, p. 792) has long been ascribed to Roubiliac on the grounds of style. A recent visit to the Garrick Club enables me, however, to go further, and to state that the bust is his beyond a doubt, since the terracotta model for it, here reproduced on PLATE B, exact to the minutest details, is in the British

[2] When the Hertford House bust was on loan at the Bethnal Green Museum in 1874, it was described with some insight as "French (?) 18th century"; its number at Bethnal Green was 1390.

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Museum among the series of works already alluded to as bought by Dr. Maty at Roubiliac's sale in 1762. Like the famous statue made for Garrick, and now in the entrance hall of the Museum, it is based on the Chandos portrait, or rather, on the copy of that portrait made for the sculptor's use by Reynolds and sold at Roubiliac's sale with seven other pictures for ten shillings. Its authenticity is therefore beyond question, and the Davenant bust must henceforth be reckoned among Roubiliac's works, and not merely ascribed to him on the grounds of style and probability. The extraordinary value of Dr. Maty's gift to the Museum may be appreciated when two works of art so fine as the Matson Charles I and the Davenant Shakespeare can thus be identified by their means.

III.

In the British Museum is a noble terracotta bust of Sir Hans Sloane [PLATE C], which from its long association with the Roubiliac busts I last year published as a work by that sculptor (*The Architect*, June 16th, 1922). J. T. Smith's allusion to a bust of Sloane by Rysbrack in the Museum recently, however, suggested to me the advisability of comparing this bust with Rysbrack's statue of Sloane in the Apothecaries' Garden at Chelsea; and by the kindness of Dr. Dawtrey Drewitt I was enabled to do so.[3] It was instantly apparent that the bust was the study for the statue, and its value is enhanced by the fact that the statue, being of Carrara marble, has suffered greatly from exposure to the London climate. The complete work also explains a puzzling feature of the model—the tassels on the shoulders, which belong to the gown worn by Sloane as President of the Royal College of Physicians. This gown, which differs from that worn by earlier and (with one exception) later Presidents is reproduced in the portrait of Dr. Thomas Pellett, Sloane's successor in the Presidential chair, in the portrait now in the Royal College of Physicians, Pall Mall East. It was, and is, the habit for successive Presidents to wear the same gown while it is in good condition, and it is clear therefore that the very gown worn by Sloane during his long tenure of office (1719-35) and shown in the bust and statue was also worn by his successor, Dr. Pellett, from 1735-40, and that, when this gown was discarded, the other gowns were made without this particular elaboration.

The model is presumably one of those busts of Sir Hans Sloane " in Terra Cota " sold at the Rysbrack sale of 1766; the statue, as the inscriptions on the pedestal show, was commissioned in 1733 and erected in 1737.

Thus yet another of the terracotta portrait busts in the British Museum can be identified as the model for an important existing work of art, important in particular as one of the not too numerous class of eighteenth-century honorary statues in contemporary costume, of which Rysbrack gave us another good example in the statue of Dr. Radcliffe, in the Radcliffe Library at Oxford.

[3] I should like to state that my request to see the Chelsea statue was made before the publication of Dr. Drewitt's book on the history of the Garden, in which the statue is reproduced.

REVIEWS

Handwoven Carpets, Oriental and European, by A. F. KENDRICK and C. E. C. TATTERSALL. Vol. I, Text, 198 pages. Vol. II, 205 plates (19 in col.) (Benn Bros., 1922.) £5 5s.

Bokhara Turkoman and Afghan Rugs, by HARTLEY CLARK. 130 pp. + 25 plates (17 in col.) (John Lane and Co.). 31s. 6d.

The first of these books can really be divided into three parts, the magnificent volume of plates, the historical survey of carpet weaving by Mr. Kendrick, and the technical notes of all kinds provided by Mr. Cecil Tattersall.

It may be said at once that the volume of plates is the most complete collection that has as yet been brought together, in the sense that more ground is covered and more different types of carpet passed in review. This considerable effort would have been impossible except for the good nature of private owners, who have put their possessions at the disposal of the authors, and have assisted them to produce a book which is extremely cheap at £5 5s. It is impossible, within the limits of a review, to note all the remarkable features of such a work as this. But we should particularly like to call the attention of readers to the section on English carpets, which have never been so compendiously or learnedly treated. English carpets sprang into existence as a result of the efforts of the English Merchant Adventurers, who underwent well-nigh incredible hardships by land and sea for the development of our Eastern trade. English carpets do not become important before the early years of the seventeenth century, though the Victoria and Albert Museum is happy in the possession of an early specimen, with a stiff geometrical pattern (*Plate* 88), which, while made in England, is but a slavish imitation of Eastern models. Also in the Museum is a small panel with the arms of Queen Elizabeth (*Plate* 87b), dated 1600, and which is genuinely English in design. Of far more artistic interest, however, is a carpet in the possession of Lady Hulse [PLATE], which is dated 1614. Of this carpet we can be proud as Englishmen. It is no meagre imita-

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tion of Eastern art, but a genuine adaptation of Oriental technique and æsthetics to the spirit of the West. At Knole there are two English carpets, one similar in design to that of Lady Hulse and one with the arms of a Countess of Dorset, who died in 1645. English carpets, then, of the reigns of Elizabeth and James I are still rare and but little known to fame. But enough research has been done in the last fifteen years to show that here is a profitable field for English explorers. There must be scattered throughout England a large number of English carpets which have not been properly examined, and pass as of Oriental manufacture. Perhaps a few more years of research will enable us to speak with greater knowledge and assurance of a little known but fascinating branch of archæology.

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Engl sh Carpet, 1614. (Lady Hulse)

Reviews: Handwoven Carpets, Oriental and European. By A. F. Kendrick

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rick's volume mostly and most properly deals. Modest collectors will find Mr. Clark an invaluable guide. He too is cautious and judicious, and avoids hurling about random dates and fancy titles, though, while estimating wisely the difficulties of assigning dates to Turkoman carpets, he then proceeds somewhat unwisely to assign them. Still Mr. Clark pursues the only sound course of basing the classification of rugs according to the tribes who make them rather than on the supposed locality in which they are made. Rugs of the same class appear in many different parts of Asia Minor, and the strict geographical method is a dangerous snare. In this connection students will find the ethnographical map facing p. 34 most useful. The facile fancy names given to the carpets of Asia Minor are the work of dealers, not students. While on this point, we would commend Mr. Clark for his luminous account of the methods employed by dealers for faking the condition of their wares. The line drawings of motives serve their purpose well enough, and altogether Mr. Clark is to be congratulated on producing a practical book that will be appreciated by people who wish to produce decent carpets at a moderate price, and at the same time are willing to take a certain amount of trouble to see that they get good value for their money.

FRANCIS BIRRELL.

The Tenth Volume of the Walpole Society, 1921-22, by A. J. FINBERG. 38 pp. + 94 pl. (Clarendon Press.) Issued only to subscribers. £1 1s.

Mr. Finberg's copiously illustrated Catalogue of Cornelius Johnson's work, in the Walpole Society's tenth volume, most interestingly illustrates the vicissitudes of Johnson's temper. Till 1620, when he was twenty-seven, he had scarcely developed an individuality. Comparison of his *Sir Alex. Temple* (Plate 4), dated 1620, with Mytens' portrait of *Lionel Cranfold, Earl of Middlesex,* at Knole, dated the same year, shows how flat, wooden and inanimate Johnson was at that time. In 1621 his *John Fletcher* (Plate 6) marks an astonishing advance, and from now on his modelling is full, and his characteristic temper established. Regarding these illustrations one feels that Johnson must have been one of the saddest, gentlest and most reactive of painters. His *Lady in Black,* 1627 (Plate 16), the *2nd Viscount Falkland,* 1629 (Plate 22), *Sir Robert Cotton,* 1629 (Plate 24), and the *1st Viscount Falkland,* 1632 (Plate 37), all indicate a sensitive spirit, almost poignantly reacting to some unconscious disquiet or wistful memory apprehended in his sitters. Only in rare flashes, for instance in 1627 in the *Lord Portland* (Plate 18) and *Sir R. Newdigate* (?) (Plate 19), does this prevailing melancholy lift and allow him to respond to a more robust and comfortable view of life. But he never attains the jollity or complacence of Mytens' *Marquess of Hamilton,* dated 1623, in the National Gallery. The general tenor of Johnson's temper, which reflects the pensive sensibility of a world in which Mytens saw only a sturdy contentment, was confirmed before Van Dyck settled here. And there can be no doubt that he expressed more sensitively than Van Dyck the qualities which we usually regard as specially Van Dyckian; for Van Dyck never touched such delicacy and refinement as Johnson expresses in his *1st Lord Falkland* of 1632, or his *Lady Waterpark* of 1636 (Plate 56). This last, painted four years after the great intruder's arrival, owes nothing material to him; for Johnson could have rendered all its essential qualities four years earlier. We are not likely to discover what caused his profound *malaise.* But it is certain that he was best suited in painting sitters whose kindred sadness called to his; for without this pensive, wistful flavour his portraits tend to be insipid. From about 1637 their fragile charm begins to fade: it seems as though Johnson's sensitiveness to the quality in life which most interested him was dulled. And if the *Sir J. Webster* of 1639 (Plate 65) or the Dulwich *Lady in Blue* (Plate 66) yet are filled with this shy spirit of regret (the former, by the way, shows how Van Dyck had enlarged Johnson's ideas of design), they are exceptional. The only examples of Johnson in the National Gallery, painted in 1644, after he had left England, give us no idea of his essential value. For his distinctive English charm did not survive transplanting. The other papers in this volume are Mr. Hake's on Francis Place the Engraver, with a scholarly catalogue of etchings and mezzotints, and most interesting illustrations of drawings and etchings; Mr. R. W. M. Wright's on Farleigh Castle, which we hope is the first of a series on English castles; and Mrs. Finberg's supplementary notes and illustrations concerning English Canalettos. Altogether the high standard of this Society's publications is well sustained.

C. H. C. B.

Old Master Drawings, a Handbook for Amateurs and Collectors. By HENRY SCIPIO REITLINGER. 188 pp. + 72 pl. (Constable.) £1 16s.

There is possibly no field of art that offers more desirable opportunities, whether for artist, student or collector, than that of old master drawings. Not only have they survived in comparatively large numbers, but they have at the same time received but little attention from that insidious enemy of things beautiful, the restorer. Amateurs in this country have moreover behind them a tradition, now several centuries old, of fine discrimination in this sphere. The marks of English collectors that are to be found upon so many of the best drawings in Continental and American print cabinets, bear unhappy testimony to what has been lost to us, while the

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evidence of the sale room makes it clear that our accumulated wealth has not yet been wholly dissipated. Modern developments in photographic processes have made it possible for a large number of the more important known examples in the great public and private collections, both English and foreign, to be available for study in facsimile. The critical literature of the subject has, however, by no means kept pace with this output, and so much of it as exists, is in the main devoted to the work of individual artists or of particular schools. The volume before us is perhaps the first in our day in the English tongue to treat of the matter in its general aspects, and it is disappointing that the writer should have proved himself to be unequal to his task. In spite of the comprehensive title which the book bears, the *Old Master Drawings* selected for illustration seem to derive exclusively from the author's collection, a method of compilation which by no means justifies the risk to the author's reputation for modesty, since with few exceptions the drawings are of poor quality and unworthy of the pains and money that must have been expended on reproducing them. It may be alleged with truth that the designs of the greatest masters are rarely to be obtained, and are of necessity costly and out of the reach of the ordinary collector. But artists of distinguished, if not of the highest capacity, are often to be caught in their sketches in felicitous moments of invention, and studies of this nature may still find their way for small sums into the hands of the discerning. Few of those here appearing can however be placed in this category. The text of the work is as ambitious in scheme as it is over-confident in style, and where it departs from generalities is little to be relied upon for authentic information. A. R.

A Guide to English Gothic Architecture. By SAMUEL GARDNER. 228 pp. profusely ill. (Cambridge University Press.) 16s.

Eight Chapters on English Mediæval Art. By EDWARD S. PRIOR, A.R.A. 147 pp. ill. (Cambridge University Press.) 6s.

In spite of the author's modest *apologia* in his preface, it is not quite clear to what class of readers the first book is intended to appeal. It consists of a series of photographs from his collection, with an explanatory legend under each, and a somewhat slight introduction with numerous pen drawings by various artists. The photographs are for the most part admirable, but some are open to criticism. Thus a few do not do justice to their subjects, while others (*e.g.*, those of Northolt Church and of the school at Stratford), are of mediocre subjects. In several cases the point of view is unhappily chosen, so that the top of a tower, the end of a façade, or some other vital feature, is cut out of the picture. The finest views are those of interiors, and some of the studies of detail. But the whole selection is somewhat miscellaneous, especially the later illustrations, which include one domestic building, two old bridges, and an assortment of church fittings.

The introduction is very brief, and gives an outline classification of mediæval building-periods with the familiar Victorian nomenclature. It is followed by a short glossary, and then by appendices dealing concisely but clearly with vaulting, tracery, church-planning, and "bishops, architects, and freemasons." In spite of the beauty of the illustrations, it is questionable whether this book is suitable as a manual for teaching architecture in schools, or whether it is not more useful as an attractive companion to one of the small handbooks written for the purpose by other authors.

Professor Prior's volume has since appeared. It admittedly depends on Mr. Gardner's photographs for illustrations, and contains only eight plates. It displays the brilliance and originality that are associates with the foremost living authority on English Gothic architecture, and is in no way an elementary primer but rather a penetrating study of the spirit that animated the craftsmen of the Middle Ages. The method of treatment adopted, assuming an extensive knowledge on the reader's part and utilising a phraseology that is not always clear, would send a scholar as well as a novice to Mr. Gardner's pages for illustrations. M. S. B.

Trésor de l'Art Dentellier. Repertoire des Dentelles à la main de tous les pays, depuis leur origine jusqu'à nos jours, by A. CARLIER DE LANTSHEERE. 176 pp. + 96 pl. Brussels (Van Oest.)

This book deserves a hearty welcome. The obvious aim of its author is to stimulate the beautiful craft of lace-making in a country where it has attained to great distinction in the past. May he not find a still wider hearing? There is need of such books in days when people find it hard to settle down, and commerce is becoming more and more incapable of sustaining the finer handicrafts. If they are to be kept alive over the next few years it must be at the hands of amateurs.

The subject is classified in five categories—bobbin-lace, needlepoint-lace, embroidered nets, mixed laces and "dentelles de fantaisie" (including macramé and South American work). There are introductory historical chapters and a concluding chapter on styles. Under each heading the varieties are given, with explanations of methods, implements, and technical terms—the whole subordinated to the practical end of lace-making. It is true that the terms are in French, but French terms in lace-making are used all the world over.

Lace-making requires a quick hand and eye and a developed sensibility. Can we expect to find these qualities running to waste in our villages? Perhaps not everywhere; but some-

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thing might be done, and the present task is to preserve the tradition until better days dawn.

A. F. K.

Astbury, Whieldon, and Ralph Wood figures and Toby jugs collected by Captain R. K. Price. By CAPTAIN R. K. PRICE, with an introduction by Frank Falkner. 140 pp. + 67 pl. (17 in colour). (John Lane). £5 5s. od.

This book is the most complete illustrated repertory yet published of the work of the Staffordshire figure-makers of the earlier period. Its range extends from the beginnings of this class of production to the time when a closer following of porcelain technique brought about the abandonment for colouring purposes of clays differing in hue, and stained glazes, in favour of overglaze enamel pigments; it comprises, that is to say, the figures associated with the names of Astbury, Whieldon and Ralph Wood, and the kindred genus "Toby jug." No very definite date for the various types or individual specimens is offered. The introduction names, amongst potters who worked "in the period following the romantic advent . . . of the brothers Elers about the year 1695 . . John Astbury (1688), Thomas Whieldon (at work from 1740 to 1780), and Ralph Wood (1715-1772)". No dated specimen is cited, but internal evidence tends to show that the earliest "Astbury" figures cannot well have anticipated the great output of porcelain figures at Meissen in the fourth and fifth decades of the eighteenth century (the uniforms of the soldiers are those of Dettingen and Culloden). Several of the "Whieldon" figures are obviously borrowings from Meissen, either direct or through Bow and Chelsea, whilst those of the Ralph Wood class show the influence of the classical revival. The most interesting are the well-known English subjects, such as the Vicar and Moses and the Tithe Pig figures, the ceramic counterparts of Hogarth and Rowlandson, but it is disconcerting to those who have been in the habit of pointing to these as characteristically English to learn of the important discovery of Mr. Falkner that these were probably the work of the French modeller Voyez. Several of the birds and animals are also works of real merit, and the soft colouring of the figures gives them an abiding charm. Two points call for criticism: firstly, the use of the term "translucent," not, as the inexpert would suppose, for "translucent in body" but in the sense "covered with translucent glazes"; secondly, the sanction given to fancy titles, such as "Nebuchadnezzar's band," bestowed by collectors or dealers. One would also like to know on what authority the group shown on the plate facing p. 53 (apparently the only specimen figured which is not in Capt. Price's collection) is identified as "Ralph Wood and his son."

B. R.

A MONTHLY CHRONICLE

TWO PUBLIC QUESTIONS.—As we write two important questions concerning art are being taken up in the newspapers. On the first of these, the proposal to charge admission fees at the British Museum, we expressed our views in an editorial article as long ago as August, 1922. The fears we then felt are now seen to have been justified, and we have no reason to alter the opinion we expressed. The more we study the details of the situation the more certain we feel that no case has been made out for the proposed charges. The sum that would be raised by such a collection of coppers is insignificant. The damage to scholarship, in the widest and most important sense of the word, would be considerable. Lord Henry Bentinck's letter to *The Times* of March 15th on behalf of the Contemporary Art Society must have been welcomed, not by one side in a controversy as against the other, but by all concerned. In a very sensible letter which appeared on the following day Mr. Muirhead Bone discussed the whole question from the point of view of the public and insisted that the idea of free admission of all and sundry to the British Museum has been a great stimulus to public spirited benefactors. As far as we can discover nobody at all wants to see the imposition of this tax on education and culture. It seems to be simply an expression of post-war restlessness and impotence. This being so there is every hope that resistance to the measure on the part of art-scholars and their friends will result in the scheme being dropped.* There is good reason to believe that the promoters of an enterprise obnoxious both to cultivated people and to the mass of the population, will be grateful to those who will combine to thrust it out of court.

Mr. Walter Sickert's letter to *The Times* of March 15th on the question of the Wertheimer Sargent's appeals to the common sense of everybody interested in the National Gallery. We have yet to hear the case for singling out the work of Mr. Sargent in this extraordinary way. We do not believe that in this case either, anyone has the slightest faith in the wisdom of devoting a great area of wall space in the National Gallery to the work of a living artist, when the trustees are so restricted for room that they cannot show us what ancient work we possess or can acquire, and when we have the Tate Gallery at hand specially designed for the purpose of exhibiting modern work. For our own part we come more and more to fear that the acquisition by the State of the best work of living artists is improbable, and we believe that a large proportion of the

*As we go to press we learn with satisfaction that wiser counsels have prevailed, and that the proposal has been abandoned.

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carefully selected pictures at Millbank will fail to stand the test of time; but if the State must continue to acquire paintings by living artists let all modern work be put in the modern gallery. Here is a splendid opportunity for the Tate trustees to get rid of another row of Chantrey bequests. We are sure that modern artists in general, like Mr. Sickert, and no doubt Mr. Sargent, will be as grateful as our readers if this be done at once, as it must be done sooner or later. We agree with Mr. Sickert that this is not the occasion to criticize the pictures (and what an argument is there!) If and when they appear at Millbank we may have something to say by way of criticism. R. R. T.

Mr. D. S. MacColl's fifth article on French Eighteenth-Century Furniture in the Wallace Collection will appear in our next issue.

LETTERS

A COMPARATIVE METHOD.

Sir,—A friend for whose opinion I have a high regard has lately expressed to me the view that the method of artistic comparison which I am accustomed to use in your columns is unsatisfying because it is not exhaustive. His view is illustrated by an article in your issue for October last, on two English ivory-carvings of the twelfth century. He objects that the drawings from English MSS. with which I compared the carvings do not afford proof of English origin because we do not know that drawings showing equal similarity might not be found in Continental MSS. He goes further and asserts his belief that equally close comparisons could be made from such sources.

In all artistic criticism by comparison the proof of conclusions must depend on the sense of style in the beholder. When I closely compare, in the illustrations to that article, the winged lion entwined in foliage in the Durham MS. with the similar designs in the ivory carving, I find such a close correspondence of detail in the modelling of the beast's legs, tail and haunch, in its body and claws, as well as in its general bearing, and such a similarity of artistic feeling in the two, that to me the conclusion is manifest that, allowing for the naturally greater exuberance of detail in a pen-drawing as compared with a carving, the two things have the same, or a closely related origin. But I cannot convey that conviction to anyone who does not feel it for himself.

My critic, however, admits the similarity that exists, but he doubts whether a hundred equally close parallels might not be produced in MSS. from foreign sources. I fancy if he started on the quest he would soon find his doubts resolved on close comparison of approximately similar examples. In offering the comparison to your readers I did not think it necessary to state that I had examined scores, or rather hundreds, of Romanesque foliated initials—English, French, German, Flemish, and Italian, and I cannot recall one which justifies his view.

In my opinion the comparative method in artistic criticism rendered possible by photographic reproduction is capable of yielding valuable results, and my own use of it is, I believe, quite legitimate. The method assumes a certain degree of good faith on the part of a writer, and of knowledge, as well as a sense of style, on the part of a reader. I did not think it necessary to say in regard to the foliated initials that, though approximately similar designs, and of course showing similar striation, are general throughout Western Europe in the Romanesque period, yet such a closely detailed resemblance is not general. In this instance the proof is greatly strengthened by the English provenance of two of the works compared.

To put forward a resemblance haphazard, without testing it to see if it were widely shared, would, of course, be a futile kind of criticism. Equally futile would it be to ask for the complete exhaustion of the possibilities of comparison. What is required is to take reasonably wide observations and accept the results, especially where these are in accord with evidence of provenance or some other indication.

In case others among your readers may have entertained the same sort of doubts as those described, doubts which may be applied in a similar way to my article in this number, I ask your indulgence to state my views on the subject, a subject of wider interest than as it applies to my own efforts.

Yours faithfully,
H. P. Mitchell.

THE WILTON SUITS.

Sir,—You will doubtless remember that in 1918 Messrs. Sotheby, Wilkinson and Hodge privately published *The Wilton Suits: a Controversy*, embodying a discussion which took place in your pages in July-December, 1917, apropos of two well-known suits in Lord Pembroke's collection and their traditional attribution. Perhaps I may be permitted, as one of the parties to the discussion, to make known a definite piece of historical evidence which lately came to my notice, and which relates to the "Montmorency" tradition of one of the Wilton suits. But first I would point out a possibility apparently overlooked by all the disputants, viz., that the Wilton harness may have belonged to Montmorency and may have been taken in 1557

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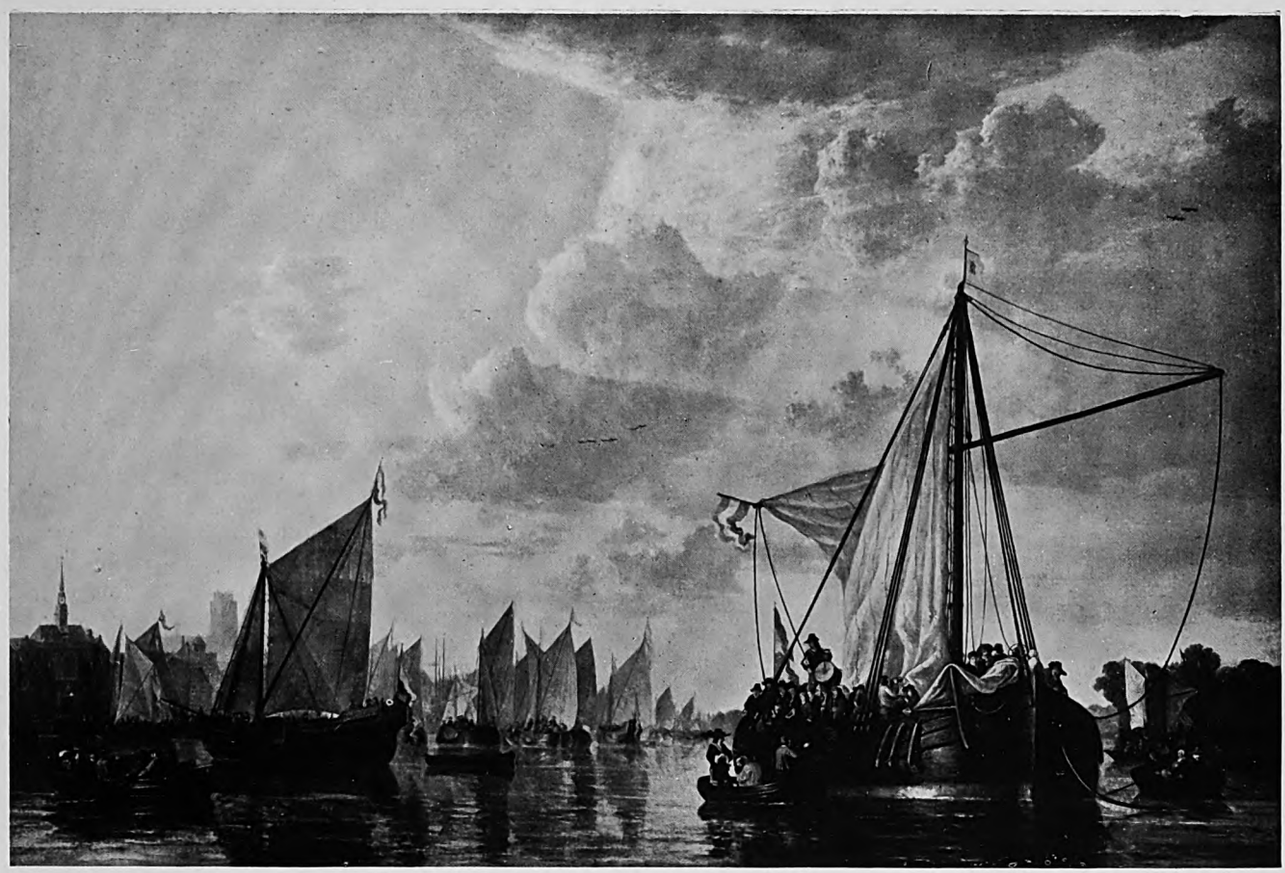

A—The Maas at Dordrecht, by Aelbert Cuyp. Canvas, 1.13 m. by 1.68 m. (Lord Brownlow's Collection)

B—The Flight into Egypt by Night, by Rubens. Panel, 48.3 cm. by 63.5 cm. (Lord Brownlow's Collection)

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C—Gobelin tapestry. One of a set of three panels, 3 m. by 1.5 m. (Marquis of Breadalbane's Collection)

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at St. Quentin, without being that worn by the Constable at the battle in which he was captured. Montmorency, as might be expected from his rank and position, owned a fine armoury, and would surely bring to such a campaign an assortment of fighting-gear beyond "what he stood up in" when taken prisoner. So that the undinted condition of the Wilton suit is perhaps less suspicious than might appear.

Two recently published inventories of Montmorency (*vide, L' Hôtel et les Collections du Connétable de Montmorency,* by L. Mirot, Paris, 1921), dated 1556 and 1568 respectively, show him to have owned a well-equipped armoury. In the earlier—dated the year before St. Quentin—are two *animes* (splinted suits) of which one at least was for his personal use and corresponded pretty closely with the Wilton armour:

1556.—"Item, *l'anyme de Monseigneur, gravée et dorée par bandes,* complette.

Item, une aultre anyme blanche et dorée par rondeaulx garnye de cuyssots et ganteletz avec son morrion.

Item, ung aultre habillement de teste doublé [?] servant à la dicte anyme."

"Habillement de teste" is of itself a mere generic term (Anglicé—"headpiece") but a little further down we read:

"Item, quatre habillemens de teste *à la bourguignotte, dorez et gravez,* servans aux harnois déclairez cy dessus [including presumably the above *animes*] oultre leurs armetz."

While many items of this earlier inventory are readily recognizable in that of 1568, the latter contains nothing corresponding to either of the "anymes" referred to. *Ergo,* between 1556 and 1568 two suits of the type yet at Wilton vanished from the Constable's armoury. May not St. Quentin have furnished the occasion—in one case at least?

Yours faithfully,
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"AUTHENTICATED INFORMATION CONCERNING JEHANNET AND FRANCOIS CLOUET."

SIR,—In the BURLINGTON MAGAZINE for March, 1923, p. 118, Mr. H. S. Ede says that Laborde admired a picture attributed to Clouet, which repeats a subject to be found in the Museum at Rouen and in two private collections. Laborde never wrote a word about those pictures, but about another, quite different one, now in the Museum at Warsaw. Neither was one of the three pictures mentioned by Mr. Ede ever offered to the Louvre. I may add (see p. 117, col. 1) that M. Moreau-Nélaton neither made nor claimed the discovery of the signed *Pierre Quthe,* which was registered as a signed Clouet at the San Donato sale and, much later, brought to light again by M. Frimmel.

Yours faithfully,
S. REINACH.

[I thank M. S. Reinach for drawing my attention to these errors. I see that I have confused two of his articles, both of which appear in Vol. II of the *Gazette des Beaux Arts,* 1920, and that my remarks *re* M. Laborde should have applied to the picture *Diane de Poitiers et la famille de Henri II* (?) of the Warsaw Museum. I have M. Moreau-Nélaton's authority for saying that he discovered the *Pierre Quthe* in Vienna, and himself persuaded its owner to sell it. May I take this opportunity of saying that on p. 117, par. 2 of my article, the date of Claude de Beaune, which is entered as 1563, should be 1562, as it appears under the reproduction.—H. S. EDE.]

AUCTIONS

MESSRS. PAUL GRAUPE, Berlin. APRIL 5th and 6th. Illustrated and rare books of many periods, including a number of illustrated books of the 17th and 18th centuries, and some modern art books in special editions. APRIL 10th and 12th. Drawings and Prints of the 18th, 19th and 20th centuries, including a large number of works by modern French and English artists, Cézanne, Corot, Renoir, Rodin, Gauguin, Henri-Matisse, Picasso, Seymour Haden, William Strang, Frank Brangwyn, etc.

MESSRS. PUTTICK & SIMPSON, 47, Leicester Square, will sell by auction on APRIL 13th some interesting tapestries, formerly in the possession of the late Marquis of Breadalbane. The most attractive of these are undoubtedly three Gobelin Panels (see Plate II, c), measuring 9 ft. 10 in. × 4 ft. 9 in.—showing a conventional floral design on a background of two shades of pink. The inner wreath of parti-coloured flowers are held together by an extremely attractive blue ribbon. This style of panel will be familiar to students of 18th-century Gobelins, and are similar to some panels in the possession of the Earl of Crawford and Balcarres, which were shown last year in the Franco-British Textile Exhibition at the Victoria and Albert Museum. Another tapestry, which is remarkable if only for its size (16 ft. × 13 ft. 9 in.), is 17th-century Brussels, with the Brussels mark on the selvedge. The subject is the Death of Abraham with a pleasant open-air scene on the left side. The elaborate borders are well preserved. More attractive, however, is a 17th-century "Verdura" Brussels tapestry, though the mark is missing, showing a forest scene with Diana, attendant and dogs, with Cupid behind a tree. There is a good deal of silk in the weaving, and the whole piece is a charming specimen of 17th-century "Verdura"; a style in which the conventions and limitations of tapestry weaving were more intelligently realized than at any time since the collapse of Gothic art. F. B.

MESSRS. CHRISTIE, MANSON & WOODS, 8, King Street. APRIL 17th. An important collection of arms and armour, including several fine three-quarter suits varying in origin and date, a remarkable German 16th-century globose breast-plate in the style of Koloman of Augsburg. MAY 3rd. Brownlow collection of decorative furniture, objects of art and porcelain. The porcelain section includes several such splendid specimens as the pair of Chinese Kien-Lung Mandarin jars and covers (lot 11). Among the remarkable furniture is a perfectly-designed Louis XV commode (lot 78). Students of painting will be interested in the Italian cassone (lot 119) attributed to Pesellino. MAY 4th and 7th. Pictures by Old Masters from the Brownlow Collection. The forthcoming sale of the Brownlow pictures is likely to prove interesting to connoisseurs. Among the pictures to be sold is the well-known *Adoration of the Shepherds* by Catena, which was shown some years ago at Burlington House. It is a large, richly coloured and highly characteristic work of Catena's—indeed, so perfectly characteristic that one cannot understand on what grounds any other attribution could have been suggested. There is a particularly successful male portrait by Van Dyck, one of his most sumptuously decorative and attractive works, with a resonance of colour of which he lost the secret when he had forgotten his master's precepts. By Rubens himself are a number of small sketches on panel of varying degrees of excellence, perhaps the most beautiful being the small original sketch for the picture in the Cassel Gallery, which we reproduce on PLATE I, B. It is a singularly fascinating and original work in a brown monochrome, with a few telling notes of local colour in the figures

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Plate II. Auctions

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lit by the torch, and a beautifully-rendered contrasting passage of cooler bluish tones when the moonlit landscape glimmers through the trees to the left. Perhaps the greatest surprise of the collection to those who have not seen it in situ will be the very large and complete harbour scene by Cuyp [PLATE I, A]. The building-up of the design by means of the cloud forms is impressive, and a most successful and original invention. The colouring is also singularly luminous and rich. R. F.

MESSRS. C. G. BOERNER, LEIPZIG. MAY 2nd and 5th. First portion of a well-known private collection of engravings, formed in Leipzig a hundred years ago, comprising engravings from the 15th to the 19th century, including fine examples of Dürer, Rembrandt, Altdorfer, etc. A notable sale. Illustrated catalogue on application.

MESSRS. SOTHEBY, WILKINSON & HODGE, 35, New Bond Street. The extensive collections formed by the late Messrs. Max and Maurice Rosenheim are to be sold shortly. The sales are sure to attract great interest on account of the fame they acquired at Hampstead and to the extraordinary range of the objects. The dates of the sales have been fixed as follows: Medals, plaquettes and coins, chiefly Renaissance, APRIL 30th to MAY 4th, inclusive; Old Master drawings and paintings, including an exquisite Le Prince and other fine works, MAY 2nd; Porcelain and pottery, German and other schools, MAY 3rd and 4th; engraved ornament, including goldsmith's work, jewellery, book ornament, etc. (a number of the examples being very curious), MAY 7th and 8th; various works of art, such as seal matrices, jewellery, cameos, ivories, including an important bronze bust of Galileo given to Pietro Tacca, *circa*, 1608, MAY 9th, 10th and 11th; library of books, illuminated MSS., engravings and libri amicorum, MAY 9th and 10th. It is not possible to describe these extensive sales here, each of which offers a number of interesting problems to the scholar.

MESSRS. ALFRED SAVILL & SONS, 51a, Lincoln's Inn Fields. The contents of the mansion of Belhus, Aveley, Essex, will be sold on the premises on MAY 8th and the seven following days. Complete catalogues are now available, but at the time of writing had not been issued. From information we have been given it is, however, clear that many of the lots are of unusual interest. The decorative furniture includes examples of Chippendale, Queen Anne, William and Mary and Stuart periods. There are a number of pieces of Chinese porcelain in blue and white, Ming, Kang Hsi, etc., Lille and Flemish tapestries and a collection of family portraits attributed to Van Dyck, Opie, de Troy, etc.

GALLERY AND MUSEUM ACQUISITIONS

NATIONAL GALLERY, MILLBANK.

H. FANTIN-LATOUR. *Flowerpiece.* Bequeathed by Mrs. M. J. Yates.

MIEREVELT (ANGLO-DUTCH PAINTER OF THE SCHOOL OF). *Portrait of a Gentleman.* Bequeathed by John G. Griffiths, Esq.

GEORGE ROMNEY. *Portrait of Lady Emilia Kerr.* Bequeathed by John G. Griffiths, Esq.

RICHARD WILSON. *Portrait of an Italian Gentleman.* Painted 1751. Purchased.

BRITISH MUSEUM: PRINT ROOM.

PRINTS.

E. J. DETMOLD. Two etchings. Presented by A. Bailey, Esq.

BERTHA LUM. Two colour prints (woodcuts). Presented by the Artist.

G. B. PIRANESI. *Varie Vedute di Roma,* 1748. Presented by Dr. N. Beets.

W. STRANG, R.A. *Portrait of J. Craig Annan.* Presented by J. Craig Annan, Esq.

STEPHEN ZADOR. Eight etchings. Presented by the Artist.

Collections of bookplates by J. F. Badeley and C. J. A. Voysey (gifts of the Artists); and 113 heraldic bookplates presented by Claude Aveling, Esq.

ORIENTAL SUB-DEPARTMENT.

Three Indian drawings (Rajput School). Presented by Sir Herbert Thompson, Bart.

CERAMICS AND ETHNOGRAPHY.

210 specimens of Worcester porcelain: a further instalment of the Frank Lloyd Collection.

A collection (numbering 208 items) of pottery and porcelain, consisting mainly of Continental porcelain figures and groups. Presented by Viscount Dillon, in memory of his son the Hon. Harry Lee Stanton Lee Dillon.

A PERSIAN pottery bowl finely enamelled with figures: from Veramin, 13th century. Purchased.

VICTORIA AND ALBERT MUSEUM.

(Items marked * are not yet on exhibition.)

ARCHITECTURE AND SCULPTURE.

Holy water stoup (?), stone. ENGLISH, 15th century. Presented by F. C. Eeles, Esq.

Relief in ivory; *The Coronation of the Virgin.* In gilt copper case, with crystal cover. ENGLISH; late 14th century. Purchased.

CERAMICS.

Two pieces of Ming "blue and white" porcelain. Presented by A. L. B. Ashton, Esq.

Four panels of stained glass, SWISS and GERMAN:

(1) *The Assumption of St. Mary Magdalene;* Basle School, early 16th century.

(2) The arms of the town of Porrentruy, supported by angels; 16th century.

(3) The arms of the Counts of Kyburg; Zurich School, end of the 15th century.

(4) *Adam and Eve;* South German, 15th century.

Formerly in the Engel-Gros Collection. Purchased (Murray Bequest).

Vincennes porcelain bowl, *gros bleu* with birds in colours. Dated 1753. Presented by John McDowell, Esq.

*A collection of enamels, majolica, amber carvings, etc. Part of the Alfred Williams Hearn Gift.

ENGRAVING, ILLUSTRATION AND DESIGN.

*Studies (3) for Book Illustration and etching by C. MAURICE DETMOLD. Presented by E. J. Detmold, Esq.

*Study for Book Illustration by LAURENCE HOUSMAN. Presented by A. E. Anderson, Esq.

*Woodcuts (11) by JOHN J. A. MURPHY. Presented by A. E. Anderson, Esq.

LIBRARY.

A set of prints of 6,717 photographs of historical monuments in Essex, taken by the investigators of the Royal Commission of Historical Monuments (England) during their work in that county. Presented by E. J. Horniman, Esq., through the National Art-Collections Fund.

METALWORK.

Cake-basket, pierced silver. EDINBURGH, 1775.

Tea-urn, Sheffield plate, with arms of Sir John Duntze, Bart., M.P. for Tiverton; about 1774. Presented by Frederick Bradbury, Esq.

PAINTINGS.

*JOHN DOWNMAN. *Portrait of Frederick, 2nd Earl of Guildford.* Water-colour drawing. Part of the Alfred Williams Hearn Gift.

*THOMAS COLLIER, R.I. *Wide Pastures, Sussex.* Water-colour drawing. Presented by A. T. Hollingsworth, Esq.

*MAURICE DETMOLD. Water-colour drawing of a conger pursuing small fish.

*P. P. LENS. *Miniature portrait of a child.*

TEXTILES.

Woollen tapestry-weaving with ecclesiastical symbols. PERUVIAN; 16th or 17th century. Presented by Louis C. G. Clarke, Esq.

Silk Apron, embroidered in the Chinese style. ENGLISH; early 18th century. Presented by Sir William Lawrence, Bart.

WOODWORK.

Bookcase, designed by William Kent, painted and partly gilded. About 1730. Formerly the property of Sir Hugh Lane. Purchased.

Four objects in turned wood, consisting of a tea-caddy, a coffee mill, small three-tier stand for trinkets and a small bowl. ENGLISH; 18th century. Presented by Talbot Hughes, Esq.

INDIAN SECTION.

Carved ivory casket, with brass mounts, 18th century work, made in CEYLON under Dutch influence. I.M. 90-1923. Part of the Alfred Williams Hearn Gift.

Carved ivory comb. SINHALESE; 18th century. I.M. 91-1923. Part of the Alfred Williams Hearn Gift.

Chased copper coffee-pot. KASHMIR; 17th century. I.M. 92-1923. Part of the Alfred Williams Hearn Gift.

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Sheep. Sung dynasty (?) Painting on silk. Height, 1.65 m. (Mr. Kelekian)

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ANIMALS IN CHINESE ART

BY ARTHUR WALEY

THE appearance of this book[1] is welcome for two reasons. In the first place, almost all the objects illustrated are of great intrinsic beauty; in the second, many of them are of great archæological interest. There is a lack of books illustrating miscellaneous Chinese antiquities. The need for such works is exemplified by the fact that Minns, in his *Scythians and Greeks*, when wishing to compare a Scythian with a Chinese *art motif* was reduced to taking his illustration from an exceedingly vague woodcut in the eighteenth century *Chin Shih So*, and even this he arrived at second-hand, via Reinach.

The system of selection is at first sight irritating. "Why animals?" we ask, and suspect that our sentimentality is being exploited. But the principle justifies itself on quite respectable grounds. It leads to an abundance of interesting conjunctures such as would not have been achieved in any other way. Another feature of the book which may provoke some initial hostility is the use of photogravure, which is apt to be lush, pompous, pseudo-artistic. Collotype, however, does not, in the case of objects in the round, give sufficient relief. Except in a few objects carved in very low relief (such as the pieces of piping on *Plate VI*) photogravure has on this occasion thoroughly justified its use. So few are the cases in which the process seems too smug, that it would not have been worth while to break the unity of the plates by the inclusion of an occasional collotype or half-tone.

In a small child's conception of the universe animals play quite as important a part as men. In the hierarchy which he constructs it will not necessarily be his parents or the cook or the clergyman who take precedence; it is just as likely that a rabbit, pig, or goat, will have the foremost place. Similarly, primitive people, sharing the streams and jungles with wild beasts (or, at a later stage, taming them), do not regard them as less talented, less spiritual, than themselves. On the contrary, owing to the very fact that they cannot communicate with the animals, they tend to idealize them, just as we, intrigued by the silence of shy friends, sometimes attribute to them mythical virtues and capacities.

The Chinese, far more than the western Ancients (to whom everything but man and his white marble cities was *naturæ horridior pars*), preserved this primitive contact with the beasts. And when in the West Christianity came to set a crown on man's self-conceit by telling him that he alone of creatures was endowed with an immortal soul, Buddhism was teaching the Chinese that the soul[2] of a grasshopper may once have inhabited the body of a king. When at last the "lower orders of Creation" came into their own in Western painting it was as actors in a droll parody of human situations ("Dignity and Impudence"), or in maudlinly sentimental melodrama ("The Friend of Man.")

This sentimental attitude towards animals is, I think, unknown in Chinese art. It is to be sought for (if it exists at all outside nineteenth century Europe) in certain examples of late Greek and Græco-Roman sculpture.

To return to the archæological side of the book —the dating of the objects is much more modest than in earlier works on Chinese art. Only three are labelled in such a way as to imply that they are B.C. In one case, indeed, this chronological modesty seems to have been carried to excess. Why should the ivory mask on *Plate XXI* be labelled T'ang? In spite of all the attention which has been devoted to the subject in the last twenty years, the dating of Chinese art-objects still seems to be attended by the wildest uncertainty. The most celebrated London "animal in Chinese art" is placed by some in the second millennium B.C.; by others in the nineteenth century A.D. Many readers will turn with excitement to *Plates XVIII* and *XIX*, owing to the close connexion of the objects there illustrated with the now fashionable "Scythian" art. The subject has been treated in a preliminary way by Dr. Rostovtzeff in his *Iranians and Greeks in South Russia;* it will be discussed at length in his *South Russia and China*, in *l'Art Russe*, Vol. I. With regard to the origin of the Chinese animal style his theory is (briefly): that both the Scythian and Chinese styles are derived from Babylonia; but by contact with their Iranian neighbours during the Han dynasty the Chinese acquired a number of new *art motifs*, such, for example, as that of the "dying horse." The first part of his theory will take a lot of proving; the second part is convincing, and is, indeed, generally accepted. It is always easier to talk of archæology than of art. In his preface Mr. Fry has chosen the more difficult course. Perhaps the most astonishing piece in the book is the *Jar in the Form of an Owl* [PLATE II, c]. Of it Mr. Fry says, "The jar is hardly modified from a form which came naturally to the wheel, but by a few strokes

[1] *Animals in Chinese Art*, a collection of examples selected and described by H. d'Ardenne de Tizac, with a preface by Roger Fry. 6 pp. + 50 pl. (Benn Bros.) Limited edition of 250 copies. £7 7s. net.

[2] Buddhists dislike the *word;* but they are not averse to theories which imply the existence of the *thing*.

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which destroy its rigid symmetry, it becomes what, with the hint of eyes and a beak in the lid —and what an eye!—we can accept as a humorously convincing conception of an owl sitting 'warming its fine (? five) wits,' with shoulders hunched and feathers puffed." Another superb work is the *Leopard Bearing a Tray* [*Plate XVI*]. The *Sheep* [Frontispiece] is quite late (certainly much later than Sung, the date it bears in this catalogue) in actual execution; but it preserves one of the grandest pictorial designs which survive.

It is said on the title-page that the examples are "described" by Monsieur de Tizac. This raises hopes which are not fulfilled. The description is of the most laconic kind. Thus the exceedingly interesting ogre and griphon on *Plate XIII* are merely an "architectural detail" —not a word more. Attention is not called to the Siberian affinities of the objects illustrated on *Plates XVIII* and *XIX;* no archæological information and no bibliography are given. These omissions are, however, of relatively small importance. It is the plates themselves which constitute the value of the book. The printer has played sad havoc with Mr. Fry's text. The publishers would do well to send proofs to their preface-writers.

SCYTHIAN ART

BY ROGER FRY

IT would be a curious exercise, which, so far as I know, no one has yet undertaken, to explain what are the characteristics which make us feel with regard to any particular art that it has a character of its own, that it is *sui generis* and not merely a variety of some other art. The feeling we have when we are confronted with some work of art of a country or time of which we have no experience, may be that this is a variety of some other art we know; or else it may give us vividly the feeling that here is a new and, as far as we have been concerned, hitherto unimagined and unimaginable conception. When we get this latter sensation, we assume that the work in question comes from a creative centre, and we may go on feeling this even if subsequent investigation shows us that the art in question has received innumerable influences from other centres.

Certainly when I first saw a little bronze ornament from Western Siberia, I had very vividly this feeling of coming into a new world of feeling; a new and unfamiliar idea seemed to be expressed by the peculiar rhythm of its design. Those who know the Russian museums have of course long been familiar with this art, and since the publication of Mr. Minns's great compilation it has been more or less accessible to West European students. None the less Dr. Rostovtzeff's book[1] comes as something of a revelation. For here, for the first time, this art of Scythia and Siberia is envisaged as a whole and treated from a central point of view. That is to say the author looks upon this art as the expression of a definite culture, with traditions and tendencies continuous through many centuries, and, however much influenced from time to time by other cultures, as maintaining its own independent existence. Hitherto the fact about the Scythians of South Russia which has attracted most attention has been their contact with the Greek colonies of the Black Sea, and the Greek jewellery and plate which the Scythians buried in their tombs has been the main inducement to excavation and the chief object of research. The Scythians themselves were regarded as almost savage tribes who learned something of art in proportion to their submission to Greek models.

Now the central thesis of Dr. Rostovtzeff's book is that the steppes of South Russia were not the mere corridor to Europe which they have been considered, but the centre of a succession of more or less settled cultures. And, moreover, that there was sufficient affinity of race and outlook between the successive settlers who came in from the East to establish a certain continuity of tradition in the cultures which they practised in South Russia. Dr. Rostovtzeff takes back the culture of South Russia to prehistoric times, and on the strength of the Neolithic pottery and the extraordinary engraved silver vases from Maikop, suggests that the history of a highly-developed culture must be taken back to the third millennium B.C. Indeed, he points out connexions both between the pottery and the vase with the earliest art of Elam and Mesopotamia. Nothing else quite like the Maikop treasure appears to have come to light, so we are left to speculate about the nature of this early civilization. Its extreme precocity and the likenesses of technique and treatment to Sumerian objects would suggest that, like their successors, these earliest settlers came from the south-east.

The seventh century B.C. brings us to the Scythian invasion and occupation of the valley of Kuban to the east of the Sea of Azoff, which at all periods seems to have been the greatest centre of South Russian culture, as indeed it

[1] *Iranians and Greeks in South Russia.* By M. Rostovtzeff. 260 pp. ill. + 32 pl. (Oxford: Clarendon Press.) £4 4s.

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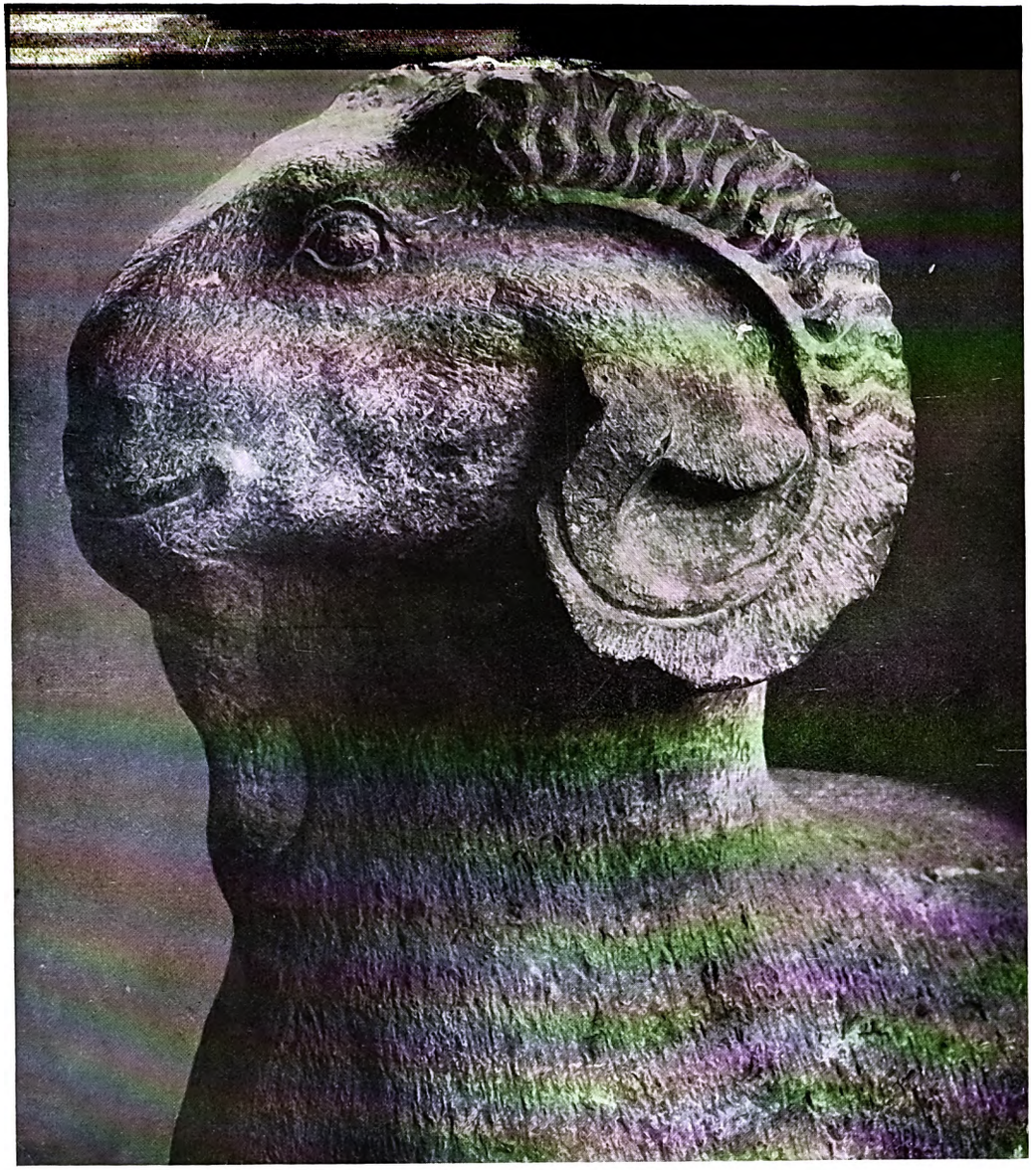

B—Monumental Ram's Head. T'ang dynasty. Carved stone. Height of whole animal, 1.26 m. (Mr. Loo)

C—Jar in the form of an Owl. Chou period. Earthenware. Height, 16.2 cm. (Cernuschi Museum)

Plate II Animals in Chinese Art.

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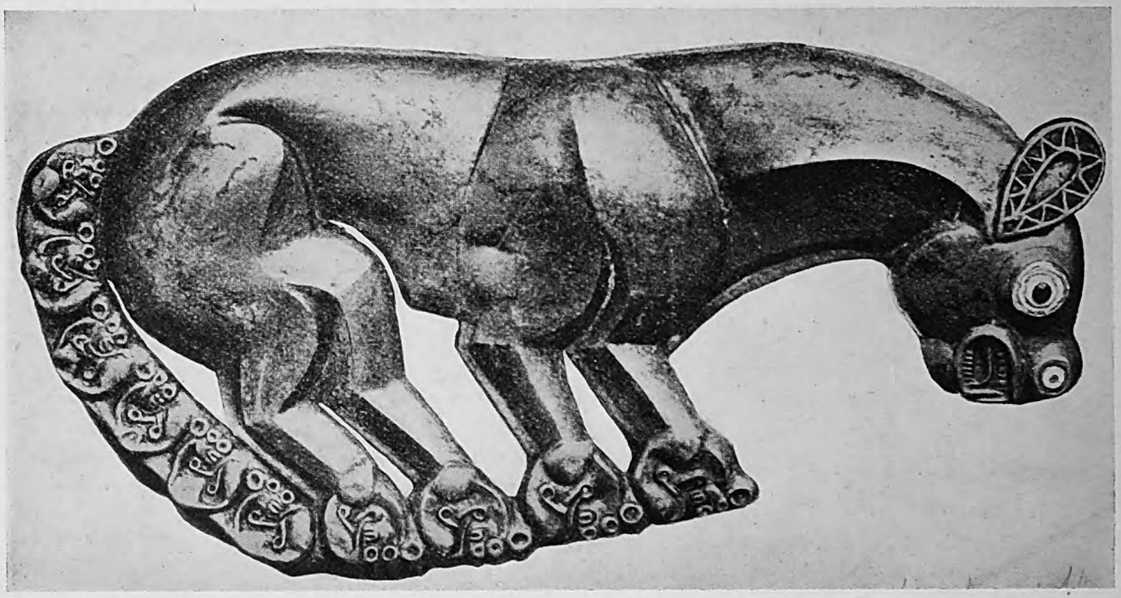

A—A Gold Ornament from Kelermes. (Reproduced from " Iranians and Greeks in South Russia ")

B—Buffalo in bronze. Chou period. Height, 14.3 cm. (M. Stoclet. Reproduced from " Animals in Chinese Art ")

was the first district which the Iranian invaders would occupy. It is to Kelermes in the Kuban valley that we owe the richest finds of early Scythian art, and here already we are in presence of certain distinctive peculiarities in the treatment of animal forms which continue to characterize the art of South Russia and West Siberia for many centuries—characteristics which we find taken up by the Sarmatian successors of the Scythians, and by them transmitted to many parts of Europe. In these earliest examples of Scythian art we find the peculiar Scythian manner intermingled, sometimes in the same object, with motives taken from Assyrian and early Persian art, which suggests that they remained in contact with the great centre of Iranian culture.

Already these objects show the frequent use of cloisonné inlay of amber and stones, a technique which the Sarmatians continued. By the courtesy of the Oxford University Press we reproduce here [PLATE I, A] one of the objects from Kelermes.[2] It is a gold pectoral and shows the vitality and vigour of the Scythian treatment of animal forms. The ear is made with cloisonné inlay and the tail and paws are made up with a succession of stylized recumbent lions. This habit of decorating the main animal with numbers of small subsidiary animals is peculiarly Scythian. As a curious confrontation with this sixth century B.C. Scythian beast we reproduce also [PLATE I, B] a bronze statuette of an animal from the collection of M. Stoclet. This is admittedly a bronze of the Chou dynasty, and the likenesses between this and the Scythian pectoral are striking. One notes the peculiar proportions of neck and head and the curious form of the hocks in both pieces. Evidently the Chinese bronze is the work of a far more accomplished and conscious artist, but he may none the less have got his inspiration from some design of a Scythian metal-worker.

We have plenty of evidence that in Han times Siberian and Scythian objects were much esteemed by the Chinese, and many pieces of Scythian origin are found in their tombs, but the connexion, if there be such, between the Kelermes and the Chou animals takes us back much farther. Nor do we of course know that the Chinese was not the original. It might be that the Scythians in their eastern home of origin had picked up Chinese motives to which they subsequently added their Persian and Assyrian borrowings, but I suspect that the influence was the other way about. Are we to suppose an Iranian centre of artistic production going on from very early times somewhere in Central Asia, and in contact with China on the one hand and Persia and Mesopotamia on the other, and that the Scythian art which we know is merely the art of a western offshoot of this culture? Such at least is Dr. Rostovtzeff's solution of this curious problem. He believes that an Iranian people, the Sacians, settled in Turkestan, developed the style of decoration by interwoven animal forms and influenced directly early Chinese art, while Scythian art is merely a western offshoot of this centre modified by contact with Persia and Ionia. Dr. Rostovtzeff himself affirms the influence of Scythian upon Chou art, but the example of Chou bronze work which he takes seems not altogether above suspicion. It might date from Han times, when of course Scythian influence becomes indisputable.

Dr. Rostovtzeff traces with great skill the whole story of the Scythian civilization on the shores of the Black Sea and its interaction with Greek civilization. It is a fascinating story and throws a new light on the Greek world.

I quote as an example of his imaginative and suggestive handling of the material a paragraph in which he sums up the results of his investigations:

> I consider myself justified, therefore, in affirming that the State of the Bosphorus was not by any means a group of little Greek towns lost on the shores of the Black Sea and living on what the mother-country could send them. It developed an interesting and original form of life. It had the sagacity to invent a semi-Greek constitution, which held the State together for centuries; it contrived to make this form of government popular in Greece, and by means of propaganda issued by its historians, to install Bosphoran tyrants, such as Leucon and Pairisades, in the great gallery of famous statesmen whose names were familiar in the Greek schools. It succeeded in spreading Greek civilization among its Scythian neighbours, and in saturating non-Greek subjects with that civilization. For centuries it guaranteed the Greek world a cheap and abundant supply of provisions. It transformed wide tracts of steppe into cultivated fields. Finally it created a vigorous art which achieved brilliant triumphs. . . . In a word, the Bosphorus of the classical Greek period played an important part in the life of the ancient world.

The "vigorous art" here alluded to is of course the art executed under Greek supremacy and tutelage, when Greek goldsmiths modelled on the sides of metal vases the most brilliant and realistic scenes from contemporary Scythian life, especially for the Scythian market. "Vigorous" is perhaps hardly the word one would have chosen to describe an art in which technical dexterity and naturalistic detail so predominate over imaginative power. Indeed, it is the moment of eclipse for the Iranian tradition of South Russia.

But with the arrival of a fresh horde from the East, the Sarmatians, who began to be a serious menace in the second century B.C., the age-long tradition revives. Once more we get the decorative disposition of animal forms all over the surfaces of objects; once more the animal forms, in spite of their schematic disposition, have that

[2] Mr. O. M. Dalton described this object on p. 81 of our issue for Feb., 1921. But for the sake of convenience we reproduce it now once more.

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intimate sense of the inner life which is so different from the cold external observation of the Greek artists; once more we get the polychrome cloisonné decoration, only this time pushed to a much farther degree than in the Scythian objects.

The art of Siberia is closely akin to this Sarmatian art of the last centuries B.C.—indeed Dr. Rostovtzeff regards it as another branch of the same tradition. It is precisely the works of this tradition, especially the favourite motive of a horse being killed by wild beasts, that found so much favour with the Han nobles of China, and of which so many specimens have been found buried in Han tombs. But of even greater interest to us than the extension of Sarmatian and Siberian art to China and the Far East, is its immense extension over Western Europe in the centuries following the break-up of the Roman Empire. The chapter which Dr. Rostovtzeff devotes to the polychrome and animal style traces in outline the history of this extension which has been of vital importance in the whole development of mediaeval European art, and is one of the most fascinating and suggestive contributions to our knowledge of the origins of our own artistic antecedents that has ever been made.

In brief, Dr. Rostovtzeff's thesis is this: That the particular variety of polychrome cloisonné, with or without the use of decorative animal forms, which spread over Europe after the year 400, had been completely developed and long practised by the Sarmatians before the arrival of the Goths, who modified it only in certain quite minor non-æsthetic particulars. That the Sarmatians took part with the Goths and later the Huns in their invasions of Europe, and that it was Sarmatian craftsmen and jewellers who produced the objects which are found all over Western and Central Europe, or at least produced the original models from which later on Merovingian, Anglo-Saxon and German workmen learned their art.

On the whole this style inclined more to geometric than to animal forms. Another expansion from the Northern Sarmatians up the great Russian rivers to the north of Europe shows a variety in which animal forms predominated. According to Dr. Rostovtzeff it was this Northern Sarmatian style which became the inspiration for the peculiar decorative style of Scandinavia, in which the essential features of the Sarmatian animal style are pushed to their farthest limits and in which the interweaving of animal form becomes even more elaborate and more schematic.

The author pursues this inquiry no farther. One hopes that he may some day take up the tale and carry it on to the decoration of Romanesque art, which clearly shows some striking points of likeness.

FRENCH EIGHTEENTH CENTURY FURNITURE IN THE WALLACE COLLECTION—V

BY D. S. MACCOLL

RIESENER AND THE ROYAL BUREAUX

THE *Bureau du Roi Louis XV* (of which we have a nineteenth century copy with some variations from the original) is the climacteric piece of eighteenth century French cabinet-making [PLATE I, A]. This *secrétaire à cylindre* or *à la Kaünitz,* as it was called, succeeded to the *bureau plat* with *serre-papiers* awkwardly attached, and combines elements from the kneehole desk with others from the sumptuous *commode*. Its novel feature is the "cylinder" or roll-top which, by a cunning mechanical balance, turns back or forward at a touch, and from a single keyhole locks or unlocks all the drawers. Woodwork has come into its own again in the handsome marquetry; neither too much subdued by bronze nor fretted, on the outer surface at least, into little patterns. The shapes are gently, but not extravagantly, curved. The gilt bronze plays its part in binding the structure and protecting the sharp meeting points of veneer from chipping away, and the main groups, two figures with branched candlesticks, are subtly modulated to the curvature of those branches; are indeed the most successful application of sculpture to furniture in this history. The weak point is the trifling little vases on the "gallery," itself a feature ominous for the future, and there is smallness in some other details.

No piece is so fully documented. It is signed by Riesener[1] and dated from the Arsenal in the year of its completion, 1769; its earlier history

[1] JEAN HENRY RIESENER, born in 1735 at Gladbach, son of an usher in the diocese of Cologne; entered when about twenty the atelier of his compatriot, J. F. Oeben, at the Gobelins, and followed him in 1759 to the lodging accorded by the King at the Arsenal. At his master's death in 1763 he became foreman to the widow (Francoise-Marguérite Vandercruse or Delacroix: her daughter, Victoire Oeben, married Charles Delacroix, and was mother of the painter); married her in 1767, and became master April 20th, 1768. He was the leading cabinet-maker in the latter years of Louis XV and under Louis XVI; under the Convention was a member of the Commission des Arts de Seine-et-Oise; prevented the sale of many fine pieces in the royal collection and bought back some of his own. An unfortunate second marriage and the change of fashion depressed his later years, and he died "ruined" on January 6th, 1806 (see *Les Artistes Décorateurs du Bois*, ii, p. 116).

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and the names of others concerned in the making are established by two records, the marriage contract of Riesener with the widow of his master, J. F. Oeben in 1766, where it is inventoried in process of manufacture,[2] and the *Mémoire* drawn up when it was sent to Versailles in May, 1769, with full particulars of the elaborate construction and fitting.[3]

Riesener signed it, but the question has been debated whether he had a right to take the whole credit. The order was given to Oeben in 1760, but he died three years later, so that for six out of nine years Riesener was responsible, and may very well have been really so from the beginning. Oeben had a considerable name, but we know very little of his personal style. He had worked with Charles Joseph, son of André Charles Boulle, and the works remaining in his shop at the time of Riesener's marriage were of the old-fashioned ebony-veneered sort.[4] The works bearing his signature in the Louvre and Jones Collections are of later type than the bureau, and therefore probably belong to the period when his widow carried on with Riesener, retaining his name for the house. I am inclined, then, to think that to Riesener belongs the credit, along with whatever artist furnished the design. The modeller of some at least of the bronzes was Duplessis (probably Jean Claude of that name); a Sieur Winant, of whom we know nothing, had a hand, perhaps, in the minor metal work, and Louis Hervieux was the founder and chiseller. Till the marriage-contract revealed these names, tradition and an inventory of 1820 attributed the bronzes to Caffiéri.

A third document is the description of a *secrétaire à cylindre* in the Versailles inventories of furniture from 1775 onwards,[5] which agrees in measurements and most of its details both with the *Mémoire* of 1769 and with the bureau actually in the Louvre, and it has been accepted with some qualms that the bureau is the one described. But there are certain puzzling discrepancies. One of these we may put aside. Both Guiffrey and Williamson were astonished that no reference should be made to the important relief at the back of the bureau [PLATE I, B], but this was because they had misread the confused text which, with omissions, runs

> Le dit secrétaire orné de quatre vases . . . d'une pendule entre deux cassolettes, faite par Lépine, à cadran d'email marquant par devant et par derrière les heures . . . et terminé par un groupe de deux enfants représentant les arts et les vertus cardinales portant le médaillon de Louis XV.

They took "cadran" as the antecedent to "orné," and supposed the two children to have crowned the clock, holding a medallion there. They therefore supposed that the two children actually above the clock, who are playing with a dog, had been substituted for the original group. "Orné," as it stands, really goes with "secrétaire," and the reference is to the relief on which are seven children, representing the arts and the cardinal virtues,[6] two of whom support a medallion, now of Minerva, but originally that of Louis XV (there are clear marks of this substitution). I conjecture that the inventorist, in copying his notes, jumped from one passage about "deux enfants" to another. He may have written "terminé par un groupe de deux enfants avec un chien," and then proceeded to the other group, where two of the children support the medallion.

The remaining discrepancies are these:—

(*a*) The inventory says the central subject of marquetry on the flat top was "attributs de l'écriture" (the *Mémoire* also mentions that motive). This exactly describes the pens, inkbottle, account books, letters, and other objects on the same part of the Stanislas bureau, but there is nothing of the sort on the *bureau du roi*, where the subject is music. (*b*) The central cartouche on the cylinder, according to the inventory, represented "les attributs de la royauté." The existing subject has nothing of the sort. It is conceivable that the royal attributes were replaced at the Revolution, and the same explanation accounts for three other discrepancies; (*c*) the absence of the royal cipher at the ends, replaced by Wedgwood or Sèvres plaques; (*d*) the absence of the medallion of the King, already referred to; and (*e*) of a second medallion on the key, which is also missing. (*f*) The works of the clock are signed, not by Lépine, but by "Lepaute, horloger du roi." (*g*) More difficult to explain away is the remaining discrepancy. The inventory describes the two chief bronze figures as

> Deux figures représentants, celle à gauche Apollon avec sa lyre, celle à droite Calliope avec les trois livres d'Homère.

There is no lyre and there are no books, no sign of anything of the sort ever having been there, and indeed no possibility of fitting them in: the arms of the figures are occupied with the branches of the girandoles. Finally the inventory says nothing about the signature nor the authorship. It is therefore conceivable that a second version, with those variations, existed and was disposed of.

The history of the existing bureau, as given

[2] Published by Charles Sené in *Nouvelles Archives de l'Art Français*, 1878.

[3] Published by Germain Bapst in *Bulletin de la Société des Antiquaires de France* in 1886.

[4] There is a curious passage in the *Mémoire* which refers to "mosaiques" (apparently distinct from "marquetteries") in conjunction with "feuilles d'ornements dans le gout de Boulle." There is nothing of the sort on the bureau in the Louvre: was there an earlier project of Oeben's, abandoned later?

[5] J. J. Guiffrey gives the entry for 1776, *Les Caffiéri*, 1877, p. 136: E. Williamson, *Les Meubles d'Art du Mobilier Nationale*, 1883, gives the same entry for the previous year.

[6] The seventh holds a number of orders, including the Saint Esprit.

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by Guiffrey, is more than doubtful.. He says that it was sold at Versailles in 1794 along with three other pieces to the citoyen Truttel, identifying it with No. 7 in the following list:

7. Un magnifique bureau de forme chantournée, plaqué en bois d'amaranthe, orné de bronzes dorés.

8. Une commode en tombeau, à dessus de marbre de griotte d'Italie; les panneaux représentant des vases de jaspe remplis de fleurs et la Poésie pastorale. La frise ornée d'une tête d'Hercule avec bustes de femmes et autres ornements ciselés et dorés.

9. Deux belles encoignures du genre de la commode. C'est faire l'éloge de ces meubles que d'annoncer qu'ils sont faits par Riesner qui n'a rien épargné pour les rendre parfaits.

The above description is evidently insufficient evidence, though it may refer to a second version.[7] More to the point is a tradition communicated by Clément de Ris to Guiffrey,[8] that Louis XVIII had bought the bureau back about 1818 or 1820 for 10,000 francs; but this is not supported by any record. In any case the bureau appears in the Tuileries inventory of 1832; was transferred by Napoleon III to St. Cloud, and thence fortunately to the Louvre at the beginning of the War of 1870. The bureau itself bears no inventory marks.

If there are some difficult points in the history of the *Bureau du roi Louis XV*, this is still more the case with the closely-related piece, the so-called *Bureau du roi Stanislas Leczinski*, now at Hertford House [PLATE I, C]. According to the accepted account it was made by Riesener for that King, who was father of the French Queen, but as he had died in 1766 it was taken over by the Crown, was sold at the Revolution, bought by Sir William Hamilton, and afterwards found at Naples and acquired by Sir Richard Wallace.

De Champeaux, who is the source for this account, says:[9]

On se demande comment une pièce de cette importance n'a pas figuré également [with the *Bureau du Roi*], dans les apports de Marguérite Van der Cruse. N'aurait-elle été exécutée que postérieurement, entre les années 1767 et 1769, en se servant du bâti fait pour le meuble du roi de France? Ce n'est pas supposable, puisque le roi Stanislas Leczinski, dont le chiffre y est placé, est mort en 1766, et que sa fille, la reine de France, ne lui survécut que deux ans. Il est présumable que les Menus-Plaisirs avaient été chargés par Marie Leczinska de poursuivre la commande faite par son père, et qu'aucune avance n'avait été faite avant 1767. On sait seulement, d'après l'annonce d'une vente de meubles faite en Hollande par le Comité d'échanges et d'approvisionnements, lors de la Révolution, et publiée par M. Davillier, que le bureau de Stanislas faisait partie de l'ameublement royal. Il avait été—dit le catalogue imprimé—d'abord réservé pour le Muséum, mais un autre s'étant trouvé presque semblable, il a été décidé qu'il serait mis en vente. Acheté, lors de la Révolution, par l'ambassadeur d'Angleterre lord Hamilton [i.e., Sir William], ce bureau fut retrouvé à Naples par Sir Richard Wallace, qui le joignit aux richesses d'Hertford House.

Let us see how much of this will bear probing. First of all, what evidence is there that the bureau was commissioned for Stanislas Leczinski (or Leszcynski)? Only apparently the cipher S R[10] with a laurel wreath in the marquetry at the sides [PLATE I, D], and the same cipher repeated on the key, whose design reproduces that of the *Bureau du roi*. Based upon the cipher, or possibly upon tradition, is a note in the Bethnal Green Catalogue of 1872, "This fine piece of workmanship was made by Riesener for Stanislaus, King of Poland." This statement was probably de Champeaux' authority.

In the second place what evidence have we that the bureau was ever in possession of the French Crown? There is a fleur-de-lys in the barrel and on the wards of the key, which gives some little colour to the conjecture; but this may have been a mark of Riesener's privileged position, and there is no record of purchase. De Champeaux' ground for stating that the bureau was sold from the royal collection at the Revolution does not bear examination. The description cited by Baron Davillier from a printed list of some of the pieces sold in 1793-4[11] is as follows:

26. UN SECRETAIRE DE MARQUETTERIE ou bois rapporté à cylindre de quatre pieds quatre pouces de long, trois pieds quatre pouces de profondeur et trois pieds huit pouces de haut. Les bois rapportés sur les faces extérieures présentent les groupes suivants:

Par devant les attributs de l'art militaire et de la royauté comme couronne et bâton de maréchal, soutenus d'une tête de Mercure, avec les ailes et le bâton serpenté, reposant sur des feuilles de laurier: sur chaque côté une tête à casque en médaillon encadré d'un cercle de lauriers en cuivre doré; sur le côté droit sont deux génies, avec des attributs de mathématiques et des lauriers; ils écrivent sur une tablette les mots suivants: Plus on travaille, plus on apprend à cultiver tous les talents, imitez-nous et vous verrez que dans le monde on . . . est mortel. Sur le côté gauche, deux enfants jouant avec un coq, symbole de la vigilance. Par derrière où se trouvent les mêmes ornements en cuivre doré comme sur le devant, est une lyre couchée sur un livre et trois volumes entrelacés de branches de laurier et de fleurs, avec une écritoire garnie de plumes, le tout attributs de la poésie. Sur le dessus qui est environné d'une balustrade à jour de cuivre doré, sont les attributs de l'étude, savoir un livre d'écriture in-4°, couvert de papier marbré, à demi ouvert, où on lit plusieurs lignes en caractères d'écriture allemande, à côté de plumes taillées, une boussole, une flûte, une branche de laurier et de quelques fleurs, un médaillon avec une tête à casque ceinte de laurier. Toutes ces têtes ont quelque ressemblance à celles des écus de six francs.

[A description of the interior follows.]

Les pieds sont chargés de même sur les quatre faces de feuilles de chêne d'or moulu et mat du haut en bas. Les mêmes ornemens en travail de bois et de métal doré se trouvent sur toutes les faces du dehors, et des deux côtés s'élèvent deux consoles en feuilles d'ornement servant de bras (à bougie) à double branche, le tout de bronze ciselé sur doré d'or moulu.

L'artiste Risner, à Paris, un des plus habiles ébénistes de l'Europe et auteur de ce meuble a eu l'idée de réunir tous

[7] Guiffrey, in a moment of forgetfulness, identified No. 8 in this list with the Caffiéri commode in the Wallace Collection (see BURLINGTON MAGAZINE, March number, for reproduction). That is obviously wrong, and the commode and encoignures in question must be those now at Windsor Castle, acquired in 1825 at the Watson Taylor sale. The commode is reproduced in Sir Guy Laking's *The Furniture of Windsor Castle*, plate 34.

[8] *Op. cit.*, p. 486.

[9] *Le Meuble*, ii, p. 218.

[10] De Champeaux misread the cipher as L R, apparently taking L to stand for a latinized Leczinski. He was followed in this by Molinier in his *Mobilier au XVIIe et au XVIIIe siècle*, p. 156, who suggested the reading *Ludovicus Rex*, and was followed by Lady Dilke. But the S is quite clear if there are two letters, and not merely an R.

[11] *Gazette des Beaux Arts*, 1876, p. 146. The list had been published in a Dutch periodical: the sale was actually at Versailles.

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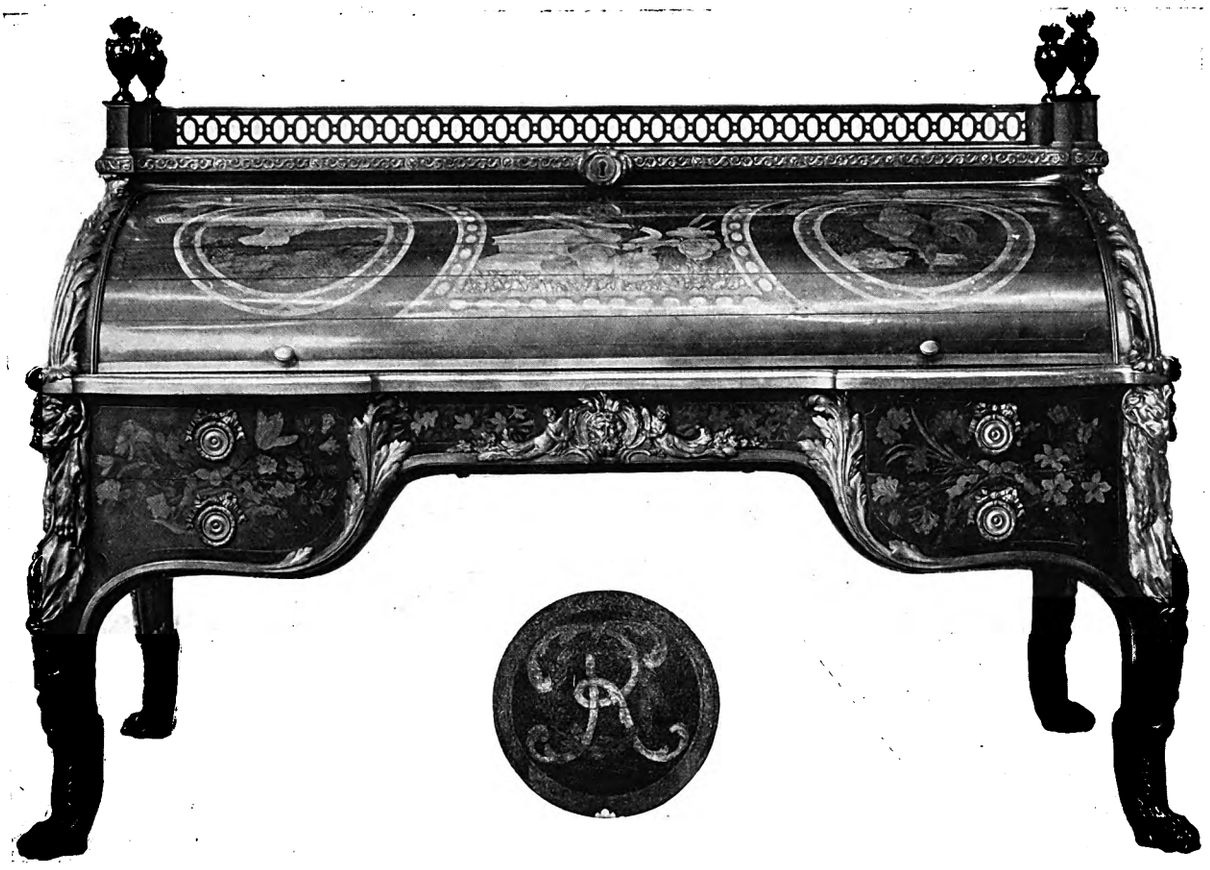

C—" Bureau du roi Stanislas." 1.4 m. by 1.91 m. by 1.01 m. (Wallace Collection, xvi, 66)
D—Monogram in the marquetry at the sides of the Bureau

A—" Bureau du Roi." 1.42 m. by 1.91 m. by 1.02 m. (Musée du Louvre)
B—Gilt bronze relief on the back of the Bureau

Plate I. French Eighteenth Century Furniture in the Wallace Collection—V.

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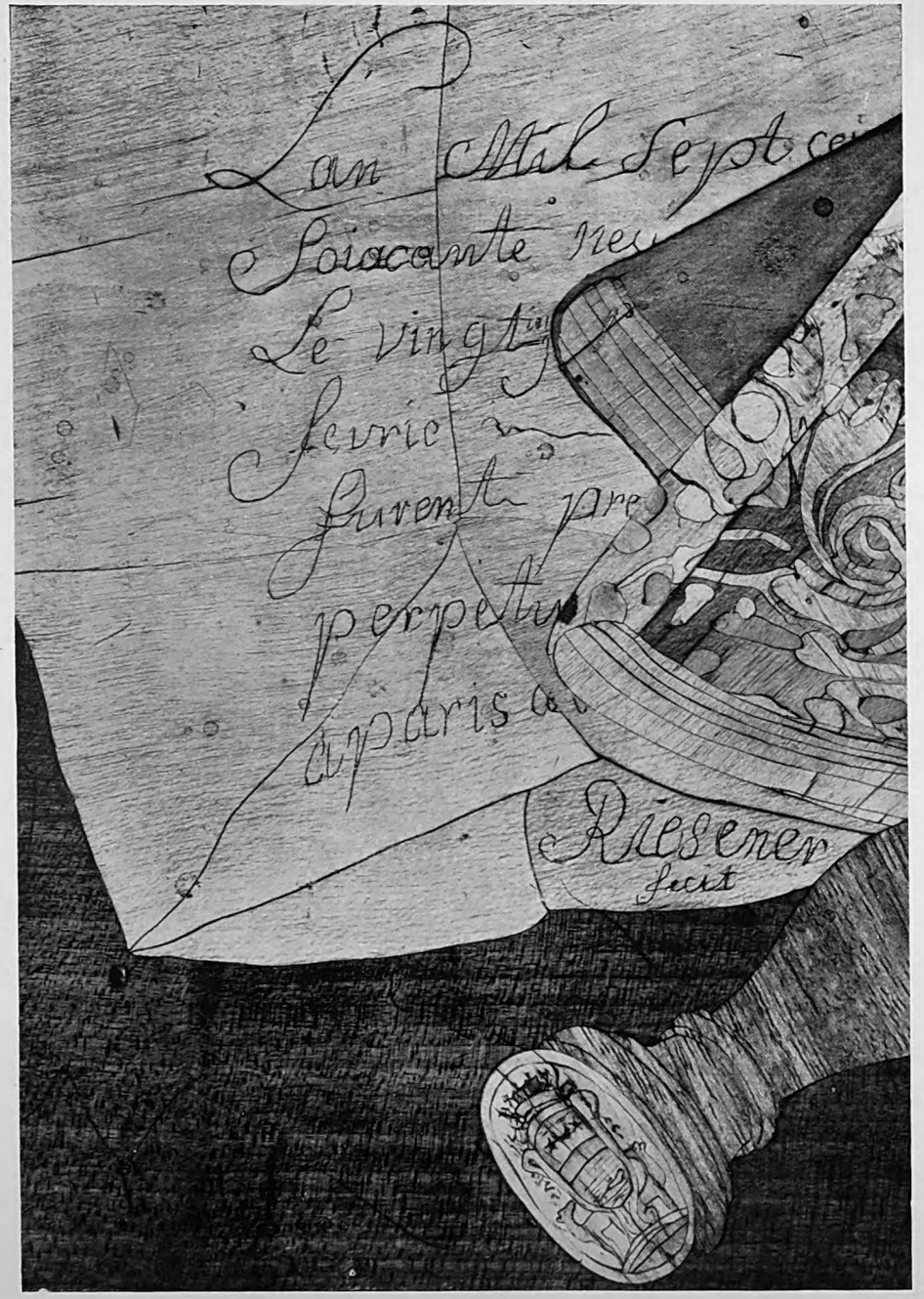
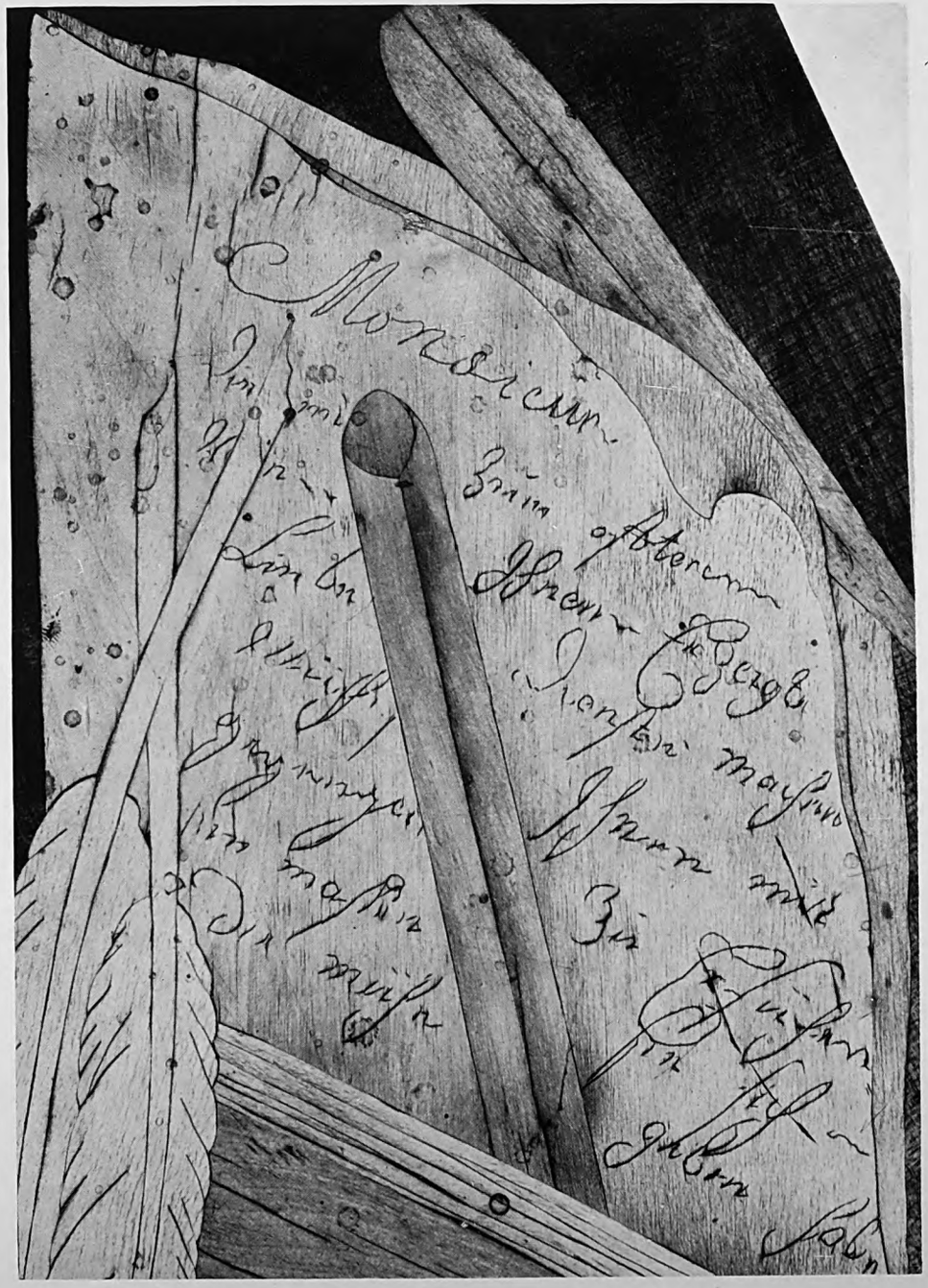


E



F

E and *F*—Signature, Inscriptions and Seal in the marquetry of the " Bureau du roi Stanislas." Nearly actual size

les ressorts de l'intérieur de ce secrétaire qui ferment quatre pièces et sont cachés dans une seule serrure, dont la clef qui a une fleur de lys dans son panneton, ouvre tout d'un seul trait fort léger . . . L.12,000.

Ce meuble alloit être retiré de la vente comme pièce d'art précieuse pour être conservé au Muséum, d'après le décret relatif à ces objets; mais y ayant été trouvés deux à près semblables dans le garde-meuble, on s'est borné à n'en conserver qu'un.

Now this description differs in measurement and in almost every detail from our bureau; two details do in part correspond, the " attributs de l'étude," including a German letter on the top, and the " attributs de poésie "; but these are on the front, not the back. What is clear is that here was a third important bureau by Riesener, occupying a kind of middle place between the other two: it had the candlestick branches, which are missing from the " Stanislas " example, and a mixture of the marquetry motives on both. We learn, also, that there were *two*, more or less like it, in the royal possession.[12]

Next, let us take the evidence for the date of construction. Our bureau is signed, in the marquetry, *Riesener fecit*, and an adjacent inscription has been read in connexion with this as giving the date of completion. De Champeaux read this:

L'an mil sept cent soixante-neuf le vingtième février furent pre perpetre à Paris ce . . .

Molinier, in his work of the Wallace Collection, copied it more closely, but not exactly, and it may be as well, once for all, to reproduce it [PLATE II, E]. It reads

Lan Mil Sept ce [*n*] *t* | *Soixante neu . . .* | *Le vingtie* [*m*] *j . . .* | *fevrie . . .* | *furent pre . . .* | *perpetu . . . à paris ce* [and the stroke of a following letter].

Filled out this may read:

L'an mil sept cent soixante neuf le vingtième jour du mois de février furent présents . . . perpétuel [*or perpétuité*] *. . . à Paris ce . . .*

Now this, so far from being a statement that the bureau was completed on February 20th, 1769, reads like the copy of some legal document concerned with the transfer of property, and beginning in the regular way with the date and list of those present. This view is confirmed by the second specimen of writing reproduced, the German letter [PLATE II, F], which has nothing to do with the bureau. As it has proved rather baffling to the commentators, I give a reading in ordinary script as close as its rough character and the interruptions permit:

Monsieur | *Die mi*[*r*] *zum ofterenn* | *von Ihnen Erzeigte* | *Liebes Dienste machen* | *mich . . . Ihnen nur* | *gezwungen zu Ersuchen* | *in messen sich* | *die mühe* [*ge*] *geben habe.*

Here, then, is the opening of a kind of begging letter, representing, like the other, a document flung down casually on the desk, with pens, wafers, inkstand, sandbox and account-books. If the date had to do with the bureau it would mean that it was completed some months before the *bureau du roi*, which was handed over in May, and it is in a high degree improbable that anyone would be served before the King. It is much more likely that this simpler version for a less distinguished client was carried out later, and if we are to give weight to the tradition that the client was a Stanislas King of Poland, the most reasonable way out of the difficulties is to suppose that he was Stanislas Poniatowski, who reigned from 1764 to 1794, and had spent part of his youth in Paris. We know that he imported French furniture for Madame Geoffrin.

There are two other points that have not hitherto been noted. On the seal [PLATE II, E] is a coat-of-arms, which Mr. Van de Put has identified for me with that of the Calenda family of Naples (*Azure a fess and in chief a crescent between two mullets* (*i.e., of six points*) *argent.*) Underneath the bureau are twice branded on the wood the letters D.C. This looked like evidence that the bureau had drifted from Poland to Naples, and that the arms had there been engraved on the seal by its new owner. When I found a Domenico Calenda in the eighteenth century records, I thought the coincidence of seal and stamp was going to work out; unfortunately in a family feud over property he was slain in 1753 by his brother and nephew, and in subsequent lawsuits the estate was squandered.[13]

The story, however, of the bureau turning up at Naples and having belonged to Sir William Hamilton probably came from Sir Richard Wallace, and it is on record that Sir William had to leave many of his belongings behind when he left with the King in Nelson's ship.

So much for history or legend. The bureau is a kind of poor royal relation of the French King's, closely following it in size and build, and chiefly suffering from the absence of the girandoles at the sides. The marquetry is brilliant, and in some of the subjects identical; the bronzes less elaborate, with the lion's spoils on the legs a little modified and lion's feet substituted for the original forms; the gallery and vases conform, but the clock is absent, and a marquetry medallion of Silence takes the place of the relief at the back. The bronze on the front reappears on the Windsor *commode* and on an upright *secrétaire* in the Wallace Collection, and with Riesener's favourite drawer-handles strengthens the argument for its later date.

I must not enter here upon other members of the family of these bureaux; there is one at Buckingham Palace, smaller, later, and more

[12] There is a second *secrétaire à cylindre* by Riesener in the Louvre, but smaller, later and very much simplified.

[13] *Giornale araldico-genealogico-diplomatico italiano*, vol. II, 1884.

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feminine; others in one or other of the Rothschild collections. In Gallery IX, No. 17, at Hertford House, is a late and simplified descendant, unsigned, which keeps the girandoles and is one of pieces of purest form in the Collection.

"GIORGIONE" PROBLEMS AT TRAFALGAR SQUARE—II

BY SIR CHARLES HOLMES

IN the Castelfranco altarpiece of 1504 Giorgione's figures have undeniably a more perfect fullness and substance than those of his earlier time, as well as a more complete atmospheric envelopment. The chief advance, however, is in the matter of design. Unlike the majority of his contemporaries at Venice and elsewhere, Giorgione had from the first a preference for what may be termed "columnar" planning. His designs do not depend upon balanced curves, or upon dexterous use of a triangle with supporting diagonals, so constant in the early work of Titian, but upon uprights backed by uprights. In the Uffizi panels, the *Tempest,* the *Judith,* and the *Three Philosophers,* the figures are placed under tall trees (in the study at Chatsworth tall windows serve the same purpose), with one or two horizontal lines in the mid-distance to serve for contrast. The rectilinear principle is invested with a new breadth and grandeur in the Castelfranco altarpiece, and for some years after 1504, till the delight in this discovery was overwhelmed by delight in things still newer, a large simple geometry became the fashion with all young aspirants at Venice. Our *S. Jerome* (694), our *Warrior Adoring the Infant Christ* (234), and Mr. Benson's *Holy Family* by the "Allendale Master" are instances ready to hand.

We may now turn to the little figure at Trafalgar Square, which is so intimately connected with the Castelfranco altarpiece—the so-called *Gaston de Foix* (269) [PLATE I, B]. The criticism which reduced Giorgione's genuine work to trifling proportions has naturally not spared this panel. It is said to be too badly drawn (though I confess I cannot see the defects) for Giorgione himself. Again, if it is a study for the picture, and not something made up from it, why introduce the unnecessary curtain and the dark background? The curtain need not trouble us. If we look at the picture in a good light, we shall see that the background is of entirely different substance and texture from the rest. It has clearly been worked up; the curtain too is a later addition. But when we compare the figure with a photograph of the altarpiece we are at once struck by a difference. The *S. Liberale* in the Castelfranco[1] panel is a debonair youth, holding his head erect, his bearing active and alert, his armour trim and stainless. Our National Gallery figure has none of these heroic graces. He stands just as a model would stand who had to wear for several hours on end a heavy suit of plate armour, listless and weary from carrying the weight of half a hundredweight or more of metal. Note for instance the dejected droop of the head, the limp carriage of the right arm, the feeble grip of the left hand on the lance pole, and the awkwardness of the right foot. The thing is evidently a most accurate study from a tired living model, not an adaptation from a vigorous and slightly idealized figure of a warrior saint. The treatment of the armour is equally conclusive. The myriad lights and reflections in it coincide with those in the altarpiece, but in this last they are everywhere simplified and freed from all those accidents of rust and surface inequality which our little panel shows. Our study is made from a real suit of plate that has seen some service. The armour of *S. Liberale* is bright and spotless, as befits the hosts of heaven. We may therefore be sure that we have here a genuine oil study by Giorgione, dating from about 1503, and use it as proof that the craft of oil-painting in his hands had by that year become full grown.

Giorgione's example was not lost upon the younger generation of Venetian artists. He was at work upon the frescoes of the Fondaco dei Tedeschi from 1504 to 1508, and in those brief years Titian and Sebastiano (his disciples), Palma and Bonifazio (his contemporaries), had gone so far towards mastering the new technical principles, that the painting of the quattrocento abruptly passes into that of the cinquecento. There is no long period of transition, so that very few works survive to connect the apprentices of 1500 with the youthful masters of 1510. Once we recognize this all-important fact, the early careers of Titian, Palma, Bonifazio and the rest become much less troublesome problems.

There is a sound technical reason for this rapid change. The Bellinesque method of work, even in Giovanni Bellini's last phase, was founded always upon a tempera beginning, firm and precise in its contours. Bellinesque oil-painting was the craft of covering these forms, already fixed and determined, with a thin film of rich pigment ground in oil. The effects of enamelled and lustrous colour thus produced by the greater men remain unrivalled. It is

[1] See plate in BURLINGTON MAGAZINE, April 1923, p. 177.

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not really wonderful that, up to 1520, or later, survivors and followers of the older generation of Venetian artists continued this fine tradition. Even Titian never quite forgets it. But most of the younger generation, fired by the example of Giorgione, were less patient. The slow building up of a formal design in tempera, to all intents and purposes unalterable, was a check to the free improvisation which they sought. When Giorgione proved, at the time of his Castelfranco altarpiece, that a complete picture could be produced with oil painting alone, without any elaborate design in tempera having first to be prepared, his example brought the craft of oil-painting, as we understand it, into existence almost in a moment. Tempera might be retained as a flat ground or priming, but the main lines of the design, like the finishing touches, were executed in oil. And since in oil painting contours could be altered, colours blended and the brush handled as freely as in fresco, a lighter and more fluent style of work came into being automatically and at once. Fusion of tones, colours and masses became simple, force in the shadows could be obtained by a single stroke of the brush, the lights needed no careful husbanding of a luminous under-paint, but could be touched in at the last with the added charm of impasto. So in a few brief years after 1504 we find Titian and Palma and Bonifazio suddenly mastering the craft of oil painting (the two latter, indeed, carry it quickly to over-ripeness), while their elders continue for some two decades the more precise and formal practice of the quattrocento. Until the existence side by side of these two artistic currents is clearly visualized, Venetian painting of the early cinquecento will prove as puzzling a study as it was for our fathers.

Two well-known groups of pictures have next to be considered which, from time to time, have passed by the name of Giorgione. Since the days of Crowe and Cavalcaselle and Morelli, they have been more generally regarded either as works by Catena in his latter years, or, in the case of one group, by a painter closely connected with Catena. But repeated examination of one of the pictures in question, our famous *Warrior Adoring the Infant Christ* (234), convinced me that its characteristics were those of Palma, not of Catena, in any signed and authenticated work. Fortunately my colleague, Mr. Collins Baker, had been making Catena the subject of a special investigation, and is now publishing the results of it. These researches (to which I am much indebted) will prove that Catena, at least, could not have been the painter of either group.

Meanwhile it is generally agreed that our *Warrior Adoring the Infant Christ* (234) belongs to a series of works, which Commendatore Venturi was, I think, the first to classify and arrange. That series may be amended as follows :—

1. *Madonna and Child* in the Berlin Gallery (31),[2] signed on the cartellino JACOBUS PALMA, with crossed palms. Here the long parallel folds of the drapery are exactly in Catena's manner. Though the authenticity of the signature has naturally been challenged, for the work bears little outward resemblance to what we recognize as typical of Palma, I understand that, so far as technical tests go, the signature is contemporary with the rest of the painting.

2. *Madonna and Child* in the Benson Collection (No. 78),[3] attributed to Marco Belli, of which a good variant was sold in the Warren Sale at New York in 1903, and a very feeble one is in the Collection at Christ Church, Oxford (No. 184). Though included by Venturi in this sequence, Mr. Benson's picture and its companions appear to me to be by a different and feebler hand than No. 1.

3. *Holy Family;* formerly in the Collection of Mr. J. P. Heseltine, and now in that of Mr. W. H. Woodward. Signed on the tree trunk, to the left, JACO US Palma F. Here in the robe of St. Joseph we still find straight folds like those of Catena, but the Madonna's dress shows a marked mannerism about the treatment of the sleeve which should be remembered, as we shall meet with it again [PLATE I, A]. The notable landscape with its sloping horizon, and the elaborate foliage to the left, indicate an immense advance upon the preceding pictures, and therefore presumably an interval of one or two years. Moreover, in the middle distance appears a small Giorgionesque figure, indicating that the picture is subsequent to the Giovanelli *Tempest,* and therefore may be tentatively dated 1499-1500. The authenticity of the signature is generally denied, for of course it does not support the Catena theory. But the picture was cleaned some years ago by one of the most skilful of living cleaners. He then tested the signature and found it coeval with the painting, as it certainly appears to be. The presence of this unexpected signature upon two pictures so dissimilar, in their history and outward appearance, as this picture and the Berlin *Madonna,* and yet so subtly connected in style, as we now see them to be, is in itself a proof of genuineness. The odds against deliberate forgery in such circumstances would be simply incalcul-

[2] Reproduced in Illustrated Catalogue Kaiser Friedrichs Museum, Berlin, 1909, Vol. I, p. 167, and in Berenson's *Study and Criticism of Italian Art,* 3rd series, p. 147.

[3] Reproduced in Venturi, *Storia dell'Arte,* Vol. VII, part 4, p. 575; and in *Burlington Fine Arts Club Catalogue,* 1912, Early Venetian Exhibition, pl. 38.

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able. Now that the theory about Catena is proved to be untenable on other grounds, the charge of forgery can be dismissed without hesitation. The double-peaked hill in the distance, it may be noted, recurs again and again in Palma's mature landscapes.[4]

4. *Madonna with Saints and Donor* (No. 35), in the Musée Condé at Chantilly.[5] Signed and dated IACHOBUS PALMA M.D.[6] This signature and date, like those we have already discussed, have long been suspected, and with much more excuse. For it is incredible that by the year 1500 Palma should have outstripped all his fellows, and painted a Madonna and Child, such as we find here, in a style which cannot be much earlier than 1510 or 1515. But if we consider the general scheme of the picture, and the figure of S. Peter in particular, we shall see at once that S. Peter, the landscape behind him with its little seated Giorgionesque musician, and the slender trees above, like those to the left in the Giovanelli *Tempest*, fit the year 1500 exactly. But the Virgin is no less clearly Lotto's, both in her type, her slender curving fingers, her Correggiesque affectation and the involutions of her draperies, while the Child looks Palma's own and of his full maturity. Since Vasari calls Lotto the "Compagno e amico" of Palma, the explanation is evident. The groundwork of this picture, as the inscription records, is Palma's of the year 1500, but it must have been re-handled many years later, by Lotto. A similar instance of rehandling occurs in No. 8.

5. *Holy Family with S. George* at Messina.[7] I know this picture only by Venturi's reproduction. The figure of the warrior saint in armour is definitely Giorgionesque, the attitude recalling once more the Giovanelli *Tempest*. The handling is broader and larger than in No. 3, so that a date of 1501-2 may be tentatively suggested.

6. *The Adoration of the Shepherds*, till now in the Brownlow Collection (No. 11 in Christie's Sale, May 4th, 1923).[8] Here the general colouring, with the peculiar notes of orange and grey lilac, is exactly the same as that in Mr. Woodward's picture. The foliage too is identical in treatment. But a comparison of the Virgin's figure in the two pictures will show how Palma's style has grown broader and more suave. The kneeling shepherd combines the naturalness of Carpaccio with the large grace of Giorgione: the boy pausing in hesitation behind is no less Giorgionesque. The group was repeated in all essentials in reverse, three or four years later, by the "Master of the Allendale Adoration," who, as we shall see, was Palma's pupil. The shed and the gateway opening on to a sloping hillside as in No. 3 (with just the same distant peak peering above the ridge), seem to be motives derived from Jacopo Bellini—whether directly or through some Ferrarese descendant of Jacopo. The effort required to fuse these varied materials and influences into a coherent whole was a notable one, and it was carried through with so much happy feeling for colour and light and atmosphere that the baptism of the result with Giorgione's name is not surprising. 1503 should be the approximate date.

7. *S. Jerome in his Study*. National Gallery (No. 694).[9] A most difficult picture to place in the series. The colour, lacking Palma's usual notes of lilac and orange, inclines to the Bellinesque: the handling is still more scrupulous and minute than in the Brownlow picture, the landscape much less full of naturalistic detail. The corrugations of the draperies, though they correspond in form with those of the Madonna figures of Nos. 3, 5 and 6, are more sharp and angular. But we cannot take this angularity as evidence of an earlier date. The picture shows a clear connexion both with Carpaccio's *S. Jerome* in the Scuola degli Schiavoni, and with the Castelfranco altarpiece, where, for the first time in Venetian art, large unadorned rectangular masses serve as relief for the figures. This extreme simplification had an immediate effect upon the younger generation in Venice, and our *S. Jerome*, like Mr. Benson's *Holy Family* by the "Master of the Allendale Adoration," in which precisely the same rectilinear design is used, cannot well be earlier than 1504-5. The *S. Jerome* then combines an advance in the matter of Giorgionesque design, with a curious return in technique (were it less well done we might almost call it a retrogression) in the direction of the Bellinesques. This tendency, however, is but momentary.

8. *The Holy Family with S. Anne*, No. 5 in the Dresden Gallery.[10] Here we find a rectilinear planning exactly similar to that of our *S. Jerome*, while the landscape seen through the window is almost identical. The figure of S. Joseph leaning on the Child's walking-frame is

[4] For examples see the beautiful *Santa Conversazione*, No. 93, in Mr. R. H. Benson's Collection, and the *Holy Family with SS. Catherine*, No. 269 in the Dresden Gallery.

[5] Reproduced in Crowe and Cavalcaselle, *History of Painting in North Italy*, 1912, Vol. III, p. 354.

[6] Crowe and Cavalcaselle read IACHOBUS; The Chantilly Catalogue JACOPUS; Milanesi IACOBUS. I have followed Crowe and Cavalcaselle, since their spelling, besides being the least conventional, fits best into the form in which apparently the inscription is cast. (See *Painting in North Italy*, 1912 ed., Vol. III, p. 355.) Mr. J. P. Heseltine has pointed out to me that the H is visible with a magnifying glass, even in reproductions of the picture.

[7] Reproduced in Venturi, *Storia dell'Arte*, Vol. VII, part 4, p. 576.

[8] Reproduced in Venturi, *Storia dell'Arte*, Vol. VII, part 4, p. 579; *Burlington Fine Arts Club Catalogue*, 1912, pl. 39.

[9] Reproduced in this number, Plate II, H, p. 244.

[10] Reproduced in this number, Plate III, K, p. 247. Mr. Benson's picture is Plate X in the *Burlington Fine Arts Club, Catalogue*, 1915.

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E—Madonna and Child, by Bonifazio. Panel, 0.89 m. by 0.70 m. (National Gallery)

F—Adoration of the Shepherds, here attributed to Bonifazio. Detail. (Lord Allendale)

G—Virgin and Child, by Palma. Detail. (Colonna Gallery, Rome)

H—Holy Family, by Bonifazio. 0.96 m. by 0.86 m. (Hermitage Gallery)

Plate II. " Giorgione " Problems at Trafalgar Square—II.

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Palma's, but far more mature in modelling and anatomy than is our *S. Jerome*. His muscular forearm should be compared with that of the *S. John Baptist* in the Vienna Gallery (No. 155). The partridges and the little white dog in the foreground are identical with those of our *Warrior Adoring*. There can be no doubt that the left-hand half of the picture is Palma's and almost contemporary with our Nos. 7 and 9, though the *S. Joseph* shows so much force and solidity as to suggest that this work may be the latest of the three. But then what are we to say of the figures to the right, so stiff, so unsubstantial, and showing such evident acquaintance with Raphael? The figures of the Madonna and Child recur in Mr. Benson's *Madonna and Child with Two Donors* (No. 96), by Lorenzo Lotto, but are there painted in the technique of 1525–30. Here the style points rather to a design by Lotto utilized by Catena, possibly working (as Mr. Berenson has suggested) after Palma's death upon an unfinished canvas by that master. Lotto, as we have seen, did much the same thing in the Chantilly picture, No. 4 in our series.

9. *A Warrior Adoring the Infant Christ*, National Gallery, No. 234.[11] In this fine work, a fitting culmination to Palma's youthful career, we find all the best characteristics of the preceding numbers in our series. We have the same simplification of design, the same reliance upon rectangular masses to support the figures. The foliage is of the same type as in Nos. 3 and 6, but is handled with a new freedom; the mountain range sweeps down behind the long parapet just as before, but with an added largeness of style, a more vaporous atmosphere and a more luminous golden glow in the sky behind. As in Nos. 7 and 8, the partridge and the little white dog make a pleasant intrusion in front. The horse in profile to the right also looks like a memory of Carpaccio, or perhaps of Jacopo Bellini. The appearance of similar horses in our almost contemporary *Adoration of the Magi* (1160) points to some strong impression received simultaneously by these two closely-allied artists. The Madonna has grown full and plump and is already half-way to the placid type which Palma developed shortly afterwards, although the Child remains a thing of the quattrocento, and as such has no doubt done much to lull critical opinion into acceptance of the Catena theory. Lastly, it will be noted how the irruption of this kneeling figure into the main group anticipates the type of "Santa Conversazione" which Palma was to develop so lavishly during the next decade. We shall not find any longer such passages of delicate painting as that which is here dedicated to the knight's armour of mail and plate; it is finer in its way even than the minute crispness of the *S. Jerome*, but the satin sleeve below the mail is a motive that Palma employs again and again, with no less finesse, and with an added richness of substance, to the very end of his life. The fashion of the squire's hair is contemporary with Titian's *Ariosto* (1944). The folds of the Madonna's cloak are similar in quality to those in Palma's Colonna Gallery picture [PLATE II, G].

Immediately after the painting of the *Warrior Adoring, i.e.*, about 1507-8, Palma, with his followers Bonifazio and Cariani, seem to have come into close contact with Giorgione's followers, Titian and Sebastiano. It was Titian who first made extended use of Giorgione's technical practice in using the oil medium, but it is impossible here to discuss the actions and reactions which resulted from Palma's intercourse with him at this time. It is enough to say that Palma almost instantly acquired Titian's methods, and used them much more freely (and often alas! more carelessly) than his teacher, while for years Titian kept reverting to types and motives adapted from Palma. Palma's talent proved more facile, but also far more monotonous and more indolent.

For our immediate purpose this monotony is rather helpful than otherwise. It enables us to answer with comparative ease the question which the reader will have long been asking, "What proof is there that the sequence of pictures leading up to the *Warrior Adoring* is by the man who paints with a wholly different technique and is known as the elder Palma?" The answer is that while Palma's technical methods were absolutely changed by contact with Titian about 1507-8, his habit of hand in such things as drapery did not change. He had certain methods, for example, of drawing the folds of a sleeve at the elbow which he altered very slowly, and which will serve to illustrate the point even better than his treatment of foliage, or the form of the ear, on which Morelli's note still holds good in respect of Palma's mature work. Plate I, C, shows our Madonna from the *Warrior Adoring*, where the form of the sleeve stands just half-way between the formalism of Plate I, B, and the Titianesque freedom of Plate I, D, a fragment from the fine picture in the Vienna Gallery. The *Holy Family with S. Catherine*, No. 269 in the Dresden Gallery, and the *Return of Mary*, No. 137 in the Vienna Gallery, are other examples of the persistence of this form in Palma's later painting.

Our *Adoration of the Magi*[12] (1160) belongs to a group of four pictures, which stand apart from other contemporary works. Though still regarded occasionally as examples of Catena in a Giorgionesque phase, their technical quality

[11] National Gallery Photographs. Reproduced in Venturi, *Storia dell'Arte*, Vol. VII, part 4, p. 577.

[12] National Gallery Photographs. Reproduced in *Giorgione* by Herbert Cook, p. 52.

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is so different from his that this theory cannot be maintained, quite apart from questions of date. The alternative view that they are by a master who died young—the "Master of the Allendale Adoration" as a famous English critic has termed him—is much to be preferred. What can we gather about this unknown? Mr. Benson's delicate *Holy Family*[13] proves him to be well trained in the School of Giovanni Bellini, using the term in its wider sense, but possessed of a mastery of colour and a sense of atmospheric tone such as few of the Bellinesques attained. The uprights and horizontals of the design recall the Castelfranco altarpiece of 1504; the landscape is a thing of which Correggio or Raphael might have been proud. In our *Adoration*, a slightly later work, the colour has a more intense and glowing quality. Evidently Bellini's altarpiece in S. Zaccaria, dated 1505, had made a profound impression upon the young artist, and he had come into close contact with Giorgione. His gifts of tone and colour are attended, we may notice, by certain defects. His sense of character is feeble, his faces are often devoid of expression and, if a fluent draughtsman, he is also frequently careless and slipshod. Two pictures by him representing *The Adoration of the Shepherds*, identical but for slight changes in detail, remain to be considered. One is in the collection of Lord Allendale,[14] and has given its name to the group. A repetition is in the Vienna Gallery. In these it may be noticed the Virgin becomes definitely Palmesque—indicating a contact with that master, perhaps about the year 1506. A drawing for the group in this picture, at Windsor, so recalls Carpaccio in his more precise manner as to suggest that he was the Allendale Master's first teacher. The composition of the group follows that in the *Adoration* in the late Lord Brownlow's Collection, which, as we have seen, is by Palma.

This unknown follower of Bellini, born we may guess a little before 1490, influenced about 1505 by Giorgione, and immediately afterwards by Palma, is believed to have died young, simply because we find no clear trace of his hand in later years. Yet in a period of artistic revolution, when all the young men round him were developing along paths to which their early quattrocentist work leaves no clue, it is just possible that this "Master of the Allendale Adoration" lived on, painting in a broader manner having little or no relation to his Giorgionesque beginnings. The successive changes in style made by Sebastiano del Piombo and Lorenzo Lotto illustrate what must have been a common experience with all sensitive and ambitious minds in this time of change. And there happens to be in the National Gallery one picture which is worth studying in this connexion.

We have already remarked that our unknown, in addition to being a rich and glowing colourist, had a notable gift for landscape. Now in Lord Allendale's picture the distant landscape [PLATE II, F] is so exactly similar to that to the right in our *Madonna and Child* (2495) from the Salting Collection [PLATE II, E], that it is impossible not to be struck by the resemblance when once a comparison is made. This picture, formerly known by the name of Giorgione, is now almost universally accepted as a fine Palmesque Cariani. Could Cariani have then been the Allendale Master? No objection can be raised on the score of dates, for Cariani was born about 1485, would be about twenty when the *Adoration* pictures were painted, and was Palma's pupil. But we know that Cariana used Giorgionesque motives in a very different way from our painter, that he was always a somewhat rude technician, heavy in the hand, rather coarse in colour, and in landscape clumsy where he was not wholly shapeless, messy and insensitive. It is unthinkable that the clear air, the pleasant detail, the exquisite golden greens, the blue and ivory-white of the landscape in this *Madonna* should be Cariani's.

Yet the resemblance of the laurel thicket, set in Veronese fashion behind the Madonna's head, to that in Cariani's clumsier *Madonna della Cucitrice* in the Corsini Gallery, points unmistakably in the direction either of Cariani or of some fellow-pupil of Cariani in Palma's studio. Bonifazio Veronese at once comes to mind, and will be seen to comply with our requirements much better than Cariani. Bonifazio's birth, about 1487, would involve the painting of the *Adoration* pictures at the age of eighteen to twenty. The beginning of his work as assistant to Palma might be seen in the Madonna of the Allendale and Vienna pictures, indeed she resembles exactly the Palmesque type as subsequently modified by Bonifazio. We need no reminder that Bonifazio, at his best, was one of the richest colourists of the Venetian School of the cinquecento, that his landscapes are peculiar for their freedom and their effects of glowing light, and that his very faults, a tendency to slipshod work and emptiness of characterization, are those of our unknown.

When we return to the Salting *Madonna*, we may notice that despite her Palmesque appearance of freshness and well-being,[15] her eyes are a little tired, her look is contemplative and just

[13] Reproduced, *Burlington Fine Arts Club Catalogue*, 1912, pl. 43; *Giorgione*, by Herbert Cook, p. 96.

[14] Reproduced *Burlington Fine Arts Club Catalogue*, 1912, frontispiece.

[15] She is painted by Palma himself in the Colonna Gallery, *Holy Family with S. Peter and Donor* (No. 15), a fine early work (Plate II, G).

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a trifle sad. Now this tendency to the sentimental is never found with Cariani, or in the placid beauties of Palma, but with Bonifazio it is a constant device for moving pity and admiration. The fair lady listening to the musician in the *Ricco Epulone,* of the Venice Academy, is a noted example, but many another beauty will be found in Bonifazio's compositions who has the same pensive air without the same evident excuse. Our Allendale Master, too, we may remember, begins as a painter of melancholy little Madonnas with tired and sunken eyes. And in the drawing of the Salting Madonna's head we notice a slight uncertainty as to the inclination of the nose to the plane of the face. This peculiarity remains with Bonifazio all his life. The S. Catherine in our *Madonna with SS. Elizabeth, John and Catherine* (3536), presented to the Gallery a few years ago by Mr. Alfred de Pass, shows this obliquity in an exaggerated form. The forms and colouring of the upper part of the Virgin's dress also resemble Bonifazio rather than Palma or Cariani. The infant Christ, with curly hair, reappears in the *Holy Family,* No. 107 in the Hermitage Gallery [PLATE II, H]. This picture, with its replica No. 1569 in the Uffizi (there doubtfully attributed to Cariani), will be seen at a glance to complete the chain of connexion between the Master of the Allendale *Adoration* and Bonifazio in his Palmesque time.[16]

Bonifazio rapidly became a loose and careless worker, in whom few definite traces survive of his Giorgionesque beginnings. Yet even in his maturity we notice resemblances to the " Allendale Master," notably the use of pointing fingers, and a curious trick in the drawing of children's hands and feet.[17] And those who examine the sketch at Trafalgar Square, No. 3106, for the *Ricco Epulone,* will find in the central group just those chords of white, strong red, deep blue and golden brown that appear in our *Adoration of the Magi* [1160], and I have no doubt that a more minute study of Bonifazio than I have been able to make would reveal a number of other connexions.

It was a little unlucky that the pioneers of modern criticism should have regarded these two groups of pictures as things done by Catena in a wonderful final burst of inspiration. For this opinion not only eliminated from the critical horizon the very works of art which were required to fill the gap between the quattrocento and the cinquecento in Venice, but had a still more disastrous indirect result. By treating these paintings as the products of an old man done in the last years of his life, after 1520, when the art all round him had entirely changed its character, the Morellian theory taught people everywhere to think of them as marking the end of an epoch—as things with no future, not as the youthful experiments of a new age. The investigator of to-day in London has incalculable advantages over those early pioneers. Collections like those of the National Gallery and Mr. R. H. Benson happen to be rich in the pictorial documents of this most difficult and fascinating time. He can also call to his aid the independent researches of Commendatore Venturi with the wealth of illustrative and critical material which his great history provides, together with the unique photographic library formed by Sir Robert Witt. With such assistance a much more searching analysis of the problem can be attempted than was ever possible before, and the definite separation of the young Palma, the young Bonifazio and others, from the mass of artistic material dating between 1495 and 1510 is really no more than a result which sooner or later was inevitable.

[16] A further connecting link between Bonifazio and Palma may possibly be found in the little *Madonna and Child,* No. 192, in the Johnson Collection, and ascribed in the Catalogue to Sebastiano del Piombo. Mr. Berenson suggests a date of 1506 (which exactly fits our hypothesis), and notes the strong influence of Palma. As I know the picture only in the Catalogue reproduction, I cannot speak as to the colour, but the type of the Madonna's face and the uncertainty of its modelling both recall Bonifazio rather than Sebastiano. While the Child has still something of the rude force of Cariani, the pensive charm of the Mother is pure Bonifazio, and is quite distinct from the sombre ripeness which Sebastiano preferred. The design, as Mr. Berenson points out, is adapted from our *Madonna* by Cima (634), and the similar picture at Berlin (No. 17).

[17] Compare, for example, the left hand of the Child in Plate II, H, with the hands in our *Adoration of the Magi,* or Mr. Benson's *Holy Family* by the " Allendale Master."

CATENA AT TRAFALGAR SQUARE

BY C. H. COLLINS BAKER

SO irreconcilable are the various attributions to Catena that for our own credit we must consider him more exactly. There is no excuse nor place to-day for criticism based on folk lore and blind to facts. It is therefore curious that Dr. Hadeln in Thieme-Becker, and Mr. Berenson in his *Venetian Painting in America* (1916) did not more closely scrutinize the facts of Catena's output. The pure genius of criticism often leaps to singularly true conclusions. But if it fail we must fall back on humdrum method and analysis. Catena is not naturally a mystery nor exempt from the application of recognized canons of criticism. His signed works are familiar and at least a rough working chronology is possible. If, therefore, we can establish his quality in a given period we

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cannot convincingly insert into that same period utterly unrelated work. It happens that with his well-known signed *Virgin and Child with Saints and the Doge Loredano* in the Ducal Palace [PLATE I, A], we have a most serviceable point from which to start. For this picture, which must be dated *c.* 1507, gives us the required evidence of his capacity half-way through his career. A moment's study of this picture will disclose Catena's types of person, form and drapery, and his marked incompetence. We must assume that *c.* 1507 his characteristics are gauche inability to construct a figure or draw a head projectively, and an obsession by sharp and excessively elaborate folds.

There is general accord as to the earliest recognized pictures by Catena, but as regards his beginnings we are in doubt. Dr. Hadeln's view that his early work clearly shows that he was initiated by Bellini is only partially true, for the inherited bent of Catena is not Bellinesque. The predilections evident in his early work—for example, the Venice Academy *Virgin, Child and SS. John and Jerome*—are Vicentine. And though our reason recognizes that the words he uses are Bellinesque, our ears are grated by a harsh provincial accent, toned down by association with the Vivarini, Cima and Montagna.[1]

This is not, however, the time to explore Catena's beginnings and chronicle his development. For the present we are occupied with the pictures under his name in the National Gallery, and the questions they raise. The *Virgin and Child and St. John* [PLATE II, C], presented by Mr. de Pass, which on its arrival was recognized by Sir Claude Phillips as an early Catena,[2] will give no trouble. This picture, of which there is a drawing in the Albertina, is typical of Catena at his most Bellinesque, and is probably based on a Bellini stock design, with a Cima *motif* in the averted Child. The Christ is quite un-Bellinesque, but the type and pose of the Virgin are so familiar in connexion with the Pourtalès Bellinesque picture of the *Madonna and Child with Saints and a Donor*,[3] of which many adaptations by many hands are known, as to need no special comment. This type and its source connect our picture with the signed *Virgin and Child with SS. John and Catherine and Two Donors* in the Mond Collection, another variant of the Pourtalès picture. It should not be difficult to arrive at the approximate date of this Mond picture. For besides such details as indicate date, for example the loose long curls of the Baptist, which became the convention *c.* 1506 (cf. Cima's altarpiece in the Parma Gallery, and Montagna's *St. John* in the SS. Nazarro e Celso panel in the Museum, Verona), and the hair of the left kneeling figure, which is parted and taken off the forehead (as in portraits later than 1505), we can refer to the quasi-documented *Virgin and Child with Loredano* of *c.* 1507. We shall conclude, I think, from the poorer quality of this, that it is rather earlier than the Mond picture, which with the National Gallery example we may reasonably place at about 1508-10. An additional point worth noting is the affinity of the curly-headed Child in our picture to those in the Liverpool (Roscoe), *Madonna and Child with Saints and Kneeling Donor* (which is ruder and flatter and therefore earlier) [PLATE II, E], and the considerably later *Conversation* at Berlin [PLATE II, G], in which the Child lies sleeping.[4] In this last picture the Saint Catherine (?) wears fillets of braided hair, a mode uncommon in Venetian coiffure much before 1510, but increasingly fashionable through the sixteenth century. A related picture, with the same type of sleeping child (derived perhaps from the Redentore Alvise Vivarini) is the Petrograd *Virgin and Child between SS. Peter and John Baptist*. I have not seen this picture, but a photograph does not convince me that the types and draperies are inevitably Catena's.

From this digression I come to the National Gallery *Portrait of a Youth* assigned by Berenson to Catena's early period, by Hadeln to the close of his middle years. A glance at the illustration [PLATE I, D], shows the style of dress and hair to be that of 1495-1500. It is the fashion affected by Carpaccio's young men in the St. Ursula series. We see it too in Basaiti's *Youth* in the National Gallery. Allowing a wide margin, we can hardly date our portrait, which, indeed, in its Antonellesque tradition belongs to the older generation, after 1505. It seems strange, therefore, that the full-rounded modelling of this attractive and sound portrait should have been connected with Catena, who in his Ducal Palace *Virgin and Child with Loredano* clearly proves that about 1507 he was still unable to model a head or draw a nose. The date of this *Youth* cannot be wide apart from that of the presumable Catena in the Walters' Collection, Baltimore, by Berenson dated *c.* 1499. The crude and dry timidity of that work, to use Mr. Berenson's own phrase, might have warned him against crediting its painter, in much the same period, with our thoroughly accomplished portrait. But we may go still farther and declare that at no later point in

[1] Cf., the Child in the Walters' Coll. Catena (Berenson, *Venet. Painting in America*, p. 224), with that in the Detroit Cima (op. cit., p. 189). This applies, too, to Vincenzo di Treviso (dalle Destre), whose Child in the Padua Museo recalls that in Marescalco's Vicenza altarpiece.

[2] It was provisionally catalogued as School of Cima.

[3] See Berenson, *Venet. Painting in America*, p. 124.

[4] The Child in the Glasgow *Madonna and Child with Saints*, by Catena, is his rude version of the regular Cima Child.

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A—Virgin and Child and Doge Loredano, by Catena. *c.* 1507. (Ducal Palace, Venice)

B—Portrait of a Canon, by Catena. 1525-30. Panel, 78.1 cm. by 57.8 cm. (Vienna)

C—Virgin and Child and St. John, by Catena. 1508-10. Panel, 71.1 cm. by 56.5 cm. (National Gallery)

D—Portrait of a Youth. Artist unknown. 1495-1505. Panel, 29.8 cm. by 24.1 cm. (National Gallery)

Plate I. Catena at Trafalgar Square

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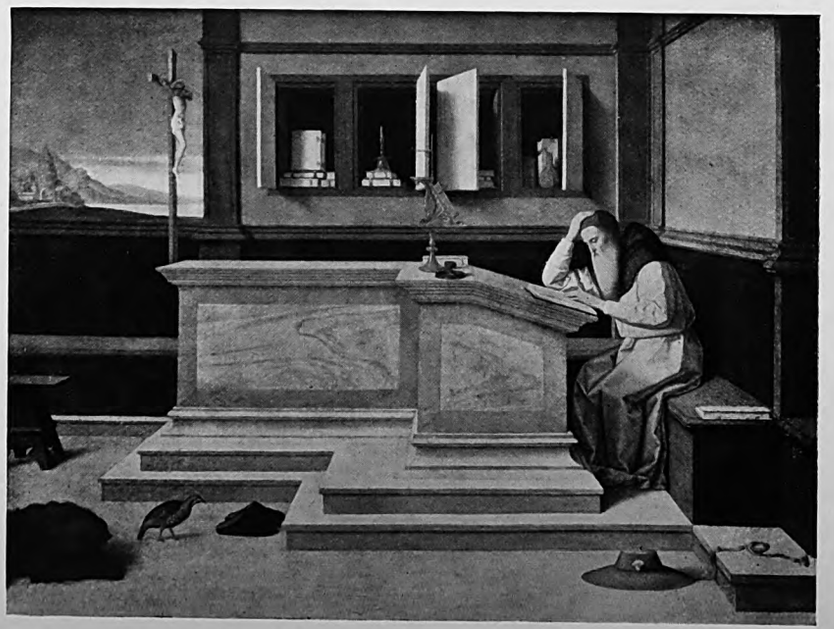
E—Virgin and Child with SS. John and Catherine and two Donors, by Catena. Panel, 0.79 m. by 1.23 m. (Mond Collection)

F—Virgin and Child with Saints and Kneeling Donor, by Catena. 73·7 cm. by 109.2 cm. (Roscoe Collection, Liverpool)

G—Santa Conversazione, by Catena. Canvas, 0.87 m. by 1.52 m. (Staatsmuseen, Berlin)



H—St. Jerome in his Study. Artist unknown. Panel, 72 cm. by 97 cm. (National Gallery)

Catena's *œuvre* is there true connexion between his style and this portrait. The signed *Canon* at Vienna [PLATE I, B], and the *Raimond Fugger* at Berlin, which may be as late as 1525-30, conspicuously lack similarity of type, form, and light and shade. An attribution of our portrait to Basaiti would be wrong but not egregious: to an unsuspected phase of Cima, ingenious; but the dragging in of Catena is inexplicable.

Then we come to what is universally admired as Catena's crowning glory—the *Knight Adoring the Virgin and Child*. This is placed by Mr. Berenson and Dr. Hadeln almost at the end of his life—shall we say, *c.* 1525-30—and is generally supposed to show him influenced by Giorgione. As a matter of fact the prime inspiration of this picture is Carpaccio. In the *Knight Adoring* we have a new mind, full of the *St. Ursula* and Schiavoni pageantry, imbued with a rich sense of landscape, and rising to the novel Giorgionesque possibilities of light and shade and fusion. He translates Carpaccio into more monumental terms, incidentally taking over his birds, his little dog, his dagger and belt *motif*. The costume and hair of the adoring knight and his page are roundabout 1507; the Schiavoni pictures, early Titians and Giorgiones, date these things conclusively. The heavy burden of proving that this picture was painted later than, say, 1510, would seem, according to all recognized canons of criticism, to rest on those who would assign it to *c.* 1530, when the fashion in pictures had completely changed, and Catena himself was labouring along in Titian's wake, and Palma's. Their only conceivable proof would lie in demonstrating that Catena's characteristic work of from 1520 onwards inevitably led up to this. They will vainly search the Madrid *Christ giving the Keys to St. Peter* [PLATE III, J], the Brera *Noli Me Tangere* and the Sta. Maria Materdomini *Martyrdom of Sta. Christina* for a shred of evidence. In none is there any similarity to the *Knight Adoring*. Neither in invention, or type; neither in forms, light and shade and landscape sense is there ground for associating their painter with the *Knight Adoring*. To the very end, as in the Palmesque *Judith*,[5] in the Quirini Stampalia, in *Sta. Christina*,[6] *Christ giving the Keys*, and *Raimond Fugger*,[7] Catena lacks fusion and projection; all his life he saw form and light flatly.

Instead of considering these pictures, which I will call the true products of Catena's stock, in relation to the *Knight Adoring* and the allied group of pictures, the arbitrary step was taken of grafting on that stock a strangely foreign growth. And the consequent appearance of each alien flower on the Catena tree was hailed as proof of the natural genesis of itself and all the other exotic, glowing blooms. When Catena's name was attached to the *Knight Adoring* or its companions I cannot say. But once it was connected a vicious circle was started, in which were caught the Woodward and Messina *Holy Families*, the Brownlow *Adoration*, our *St. Jerome in his Study* and the *Holy Family with St. Anne* at Dresden [PLATES II, H, and III, K], all related.[8] Possibly the presence of the birds and little dog, culled from Carpaccio (who perhaps took them from Antonello), are the main sustenance of this strange superstition; possibly trusting to evidence so insignificant, a critic as gifted as Mr. Roger Fry eruditely "proved" that Catena painted Sebastiano del Piombo's *Judgment of Solomon*, now at Kingston Lacey.[9]

The position as regards these pictures and Catena is not quite clear. Obviously the Brownlow *Adoration*, the Woodward and Messina *Holy Families* and our *Knight Adoring* are by the same painter. One of his "signatures," the distinct mannerism of the Virgin's sleeve folds, recurs in the National Gallery *St. Jerome in his Study*, but we do not find it in Catena. In this last picture appears a landscape which is repeated in the Dresden *Holy Family* with *St. Anne*, in which also are the famous partridges and little dog. This landscape may somehow involve Catena, for another of vaguely related character occurs in the Ducal Palace *Virgin and Child with Loredano*, of about 1507. Another feature, which to my mind implicates Catena more clearly, is the Virgin in the Dresden *Holy Family*. Her pinched and flattened head, with the braid fillets, is so closely paralleled in Catena's Berlin *Conversation* as to involve him in the mystery of the hybrid picture at Dresden which is said to be based on "a drawing by some Roman artist" at Chatsworth and Wilton (Crowe and Cavalcaselle, *Painting in N. Italy*, I, p. 26). Lotto's *Virgin and Child with Donors*, in the Benson Collection, is surely the source of this Mother and Child at Dresden.[10] In any case I think it must be evident to all that the invention of this picture, and especially the ambitious figure of St. Joseph, is wholly foreign to Catena.

In our *St. Jerome* then we have this puzzle: a picture fresh from the Carpaccio source of inspiration; one of a well-established group obviously belonging to the first years of the sixteenth century. Regarded normally it is

[5] C. and C., *Painting in N. Italy*, I, p. 262.
[6] Op. cit., p. 256.
[7] Berlin *Catal.*

[8] Further reference to these is made by Sir Charles Holmes in this issue. I venture to agree with his conclusions.
[9] BURLINGTON MAGAZINE, XVI, p. 6, *et seq.*
[10] B.F.A.C. Catal. Venetian Pictures, 1915. Pl. x.

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contemporary with the Catena we know in his Venice Academy, Roscoe and Mond Collections pictures, and the Ducal Palace *Virgin and Loredano*. It is patently untenable that the painter of these last is recognizable in the delicate and refined *St. Jerome*. Therefore the abnormal critical contention has been advanced that this picture comes late in Catena's work, near the *Sta. Christina* and the *Christ giving the Keys to St. Peter*. But it is just as difficult to connect the *St. Jerome* with these late Catenas as it was to link it to the earlier. The Madrid picture is full-blown Palmesque, with a dash of Paris Bordone, and in every respect irreconcilable with the Antonellesque-Carpaccio *motif* of the *St. Jerome*. In the same way the *Sta. Christina*, Catena's rather anæmic effort to follow Titian (the Christ is derived from his Pitti half-length Christ), bears no resemblance to the *St. Jerome*. On all admissible evidence, therefore, we must conclude that the *St. Jerome* has nothing in common with Catena at any period. I leave this puzzle there.

To sum up. Though an inveterate derivative, Catena is distinctly recognizable from about 1500 onwards. There are enough signed works to build on, and a patent thread of similarity runs through his work from its Vicentine-Bellinesque beginnings to its Palma-Titian end. At no point on the line thus formed can our *Portrait of a Youth*, which in style and mood belongs to *c.* 1495-1500, be fitted in. It manifestly will not go with the Roscoe or Ducal Palace pictures. And if we specially plead that the portrait is of a young man of *c.* 1520-30, wearing the costume of his father, we shall find it equally incongruous with the Vienna *Canon* or the Berlin *Raimond Fugger*. As regards the *Knight Adoring*, it too presents no analogy whatever with the Roscoe or Mond pictures, the Berlin *Conversation*, the Titianesque *Sta. Christina* and the Palmesque *Christ giving the Keys*. It coincides with no phase of Catena's work. I have no space to deal with such pictures as our Giorgionesque *Adoration of the Magi*, which has been recklessly associated with Catena. This picture is not related, even by a partridge, to any of the pictures we have been discussing. When so many critics are found, as Mr. Berenson might say, to "reconcile the observation of their eyes with an almost blind acceptance of the printed word," it is refreshing to see that Commendatore Adolfo Venturi has never bowed to this Catena superstition.

SIR BRYAN TUKE, BY HOLBEIN

BY R. R. TATLOCK

THE portrait reproduced on the accompanying Plate, though in a London collection, seems to be unknown to most students. I think I am right in saying that it has never been exhibited or published. There exist several other portraits of Sir Bryan Tuke attributed to Holbein. One of these was lately in the London collection of Miss Guest, of Inwood, but is now, I understand, in America. Miss Guest was a relative of the late Duke of Westminster, who gave her the picture.[1] It is illustrated on page 79 of the Holbein volume in the "Klassiker der Kunst" series, and is there ascribed to Holbein by Prof. Paul Ganz. It is practically "identical" with the picture we are here considering, though æsthetically there is a difference. A third version is in the Alte Pinakothek in Munich. The figure in it is the same but greatly vulgarized, quite badly painted, and cannot conceivably be by Holbein. It may safely be regarded as a copy by some common painter, though it must be an old one, for it has been in the Wittelsbach Collection since 1597, when it was described in terms that would apply also to the other two. Some time after that date, however, there was added to the background a figure of Death, which is ingeniously placed in the composition and is painted at least as well as the figure. Clearly we may discard this work, which leaves for our consideration only the picture here illustrated and the Guest version.

In both these the colouring is the same, the costume being of very dark material, the chain warm gold, the sleeves gold and black, the background green and the lettering gold. The condition of both is excellent, though Lady Guest's version has escaped the slight overcleaning of the head, which is the only noticeable blemish of the other. There can be no doubt whatever that the work we are dealing with is by Holbein, and in the normal course the question would arise whether Miss Guest's picture is an original or a copy by another hand. It would appear to represent a slightly older man, and differs from the other only in the merest details, such as the number and size of the links of the chain. However, it also shows in the face a certain accentuation of the modelling of the features, apparently done to enliven the expression and emphasize the character of the sitter. But allowing for the fact that the sitter in the Guest picture is a little older and that nothing has disappeared in any cleaning to which it may have been subjected, one must be careful not to make too much of this. There

[1] See Cat. Third Loan Exhibition, No. 625.

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is plenty of authority behind the attribution to Holbein, and the question is hardly worth reconsidering, now that the other and, I think, rather better and more characteristic picture has come to light. Dr. Paul Ganz, who, after seeing the latter, still holds to his attribution for the Guest picture, reminds us that the two versions show just such slight variations as are to be seen in the two portraits of Warham in Lambeth Palace and in the Louvre. These must have been painted about the same time as the Tuke portraits, that is to say, during Holbein's first stay in England. Dr. Bode, on comparing the photographs of the two portraits, thought it likely that the present one is the original, and Dr. Max Friedländer, who examined the actual paintings, believes both to be Holbein's work. The earlier history of the Guest picture is unknown to me. The other was formerly in the possession of the Marsham-Townshend family, descendants of the last Lord Sydney and so of Tuke, and it is stated never to have left the family since it was painted.

Tuke's age is given as fifty-seven in the inscriptions (which, I think, can be read clearly on the plate) on both pictures, though as the date of his birth is unknown this offers no clue to the year in which they were painted. The fact that both inscriptions give the same age, although Tuke looks older in the Guest picture, perhaps strengthens the case a little in favour of the Guest picture being by another hand. It might be argued with some show of reason that the artist who made the Guest copy from the other—assuming that to be what happened—must have had sittings from Tuke, which would account for the appearance of increased age, and that if the copyist were Holbein himself he would in all probability have made an alteration in the date, whereas if the copyist had been someone else merely attempting to make a duplicate of the Holbein, he would very likely imitate every detail as it stood. However, the argument does not carry much weight. Judging the picture on its own merits there seems no real reason to doubt it to be, as the other clearly is, an authentic work by Holbein.

The sitter in the case of this work happens to be of some interest to students of art.

Sir Bryan Tuke (died 1545) came of a family settled in Kent. In 1509 he was Clerk of the Signet, and in 1510 was appointed Clerk of the Council at Calais. In 1516 he was made a Knight of the King's Body, and in 1517 Governor of the King's Posts. He was responsible for the organization of the postal service. (See State Papers, Henry VIII, i, 404-6.) For some time he was secretary to Wolsey, and in 1522 was promoted to be French secretary to the King. Later still he occupied a further number of important posts, to the great satisfaction of Henry, who in 1522 included him in the body of Commissioners appointed to treat for peace with France, and in the same year made him Treasurer of the Household. Tuke ended his days the recipient of many rewards, and was buried with his wife in St. Margaret's, Lothbury.

There is a tradition that it was Tuke who brought Holbein to England. At all events there is every reason to suppose the two men to have been intimate. It was Tuke's business to pay Holbein's salary, and to-day there are at least five other portraits of Tuke ascribed to Holbein.[2]

Tuke's remarkable political career, his reputation for eloquence and learning—he wrote the preface to the Thynne *Chaucer*—the esteem in which he seems to have been held by all who knew him, and the combination of disinterestedness and diplomacy which enabled him to remain a favourite of Henry during the whole of his life, all combine to make him a very remarkable figure in English political history. His close connexion with Holbein gives him, especially for Englishmen, almost as conspicuous a place in the history of painting.

[2] These are in the following collections: Munich, Alte Pinakothek; Lord Methuen; Mr. W. M. Tuke, of Saffron Walden (in 1869); Mr. John Leslie Toke, of Godington Park, Kent; Mr. J. R. Haig (see *Notes and Queries*, 4th Ser., v., 313); one of these belonged to Lord Lisle in 1678 (see *Evelyn's Diary*, 27th Aug., 1678).

THE PUBLIC AND THE NATIONAL GALLERY

BY MUIRHEAD BONE

ONE can easily imagine questions concerning National Gallery administration which would call for the peculiar knowledge of the Director and the Trustees before one could advance opinions of any real value about them, but it will be generally allowed, I imagine, that the question of the public's right to the freest possible admission to the Gallery is not among them. Rather this matter is of a simple kind and is best judged in the light of the broadest considerations.

It may be assumed, I think, that the two additional paying days at the National Gallery instituted on April 4th, 1921 (over two years ago), and making with the two existing paying days—the old "students' days"—four paying days out of the six and a half days on which the Gallery is open weekly, formed part of a definite Treasury plan to make all the National Museums and Gal-

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leries earn part of their grants. There was a strong compulsion in the matter, as it is clear that the Treasury intended to refuse their grants to any Board of Trustees of these institutions who were found reluctant to authorize their quota in the legion of new paying days about to be inflicted on the public. The proceedings between the British Museum Trustees and the Treasury as revealed to us in Parliament, for example, were evidently of the nature of a long drawn-out duel—or series of duels—but there the Trustees were entrenched behind their 170-year-old Act of Parliament promising free admission to "studious and curious persons" for ever, and so were in an enviably strong position for an effective defence. Not so the Boards of the National Gallery, the Tate[1] and the Wallace Collection, and they all acceded to proposals which I presume were represented to them as inflexible Treasury policy. A change has now taken place in the whole situation, calling for a halt in the proceedings and for, one hopes, a searching of the Treasury heart as to whether in common fairness between the various national institutions the "plan" that has now become no plan should not be abandoned. That change is, of course, due to the successful resistance of the British Museum and to the over-riding decision of Parliament not to interfere after all with the ancient statutory rights of curious and studious persons there. It now looks highly improbable that the remaining stages of the "plan" will ever be attempted—that is, against the Victoria and Albert and the Science Museums.

So we have arrived at the odd result that the public may study with the utmost freedom Greek marbles, birds' eggs, and horary instruments, but are penalized by the sixpenny turnstiles on most days of the week if their tastes turn rather to pictures! Even such a diverting situation cannot well be left where it is, and there is, I fancy, common agreement that a way must be found out of the strange muddle into which the Treasury has led us.

Even if the assault on the British Museum had had a more fortunate issue for the Treasury, their plan would still have been a complete mistake. Even a Geddes nods at times, and great institutions like these really cannot attain their maximum of public usefulness and at the same time earn a bit of money by keeping the public out. The collection has become too valuable to be handled in that pettifogging way. This may be unpalatable to a Geddes, but the sober truth is that we should rather send out to the highways to *compel* them to come in to see a collection that is worth a hundred million pounds. Everyone in touch with our great institutions knows that a really generous policy, touching the imagination of the public, is the only possible, the only "businesslike" one there. The British Museum, for instance, has such a position in the public's affections, and the National Gallery used to have it too in the vanished days when "Half Hours at the National Gallery" did not on most days entail sixpenny fines.

The blight of all this paying is too much for any institution. The public cannot remember the complicated timetable and is too apt to adopt the simple solution of staying away altogether. In 1920, when only the two old paying days existed, the Gallery had 100,205 more visitors than in the following year, during nine months of which the paying days had increased to four. What happens is that the new paying days sink to the attendance of the old students' days (when payment was instituted to keep people out for the comfort of the students), and the free days do not show any increase by way of compensation. The Report for last year (1922) is not yet published, but I understand that it shows a more cheerful state of things than the sad tale of 1921, though still, I believe, behind 1920. The Directors' enterprise was certainly shown by the *Blue Boy* queues and the concerts, but perhaps an allowance should be made on these scores if one wants to get at the Galleries' normal visitors for future guidance.

No doubt the National Gallery can still count on a respectable attendance—foreign visitors alone would ensure that—but it is the *forward* movement of the Galleries, in meaning more and more to English national life, that is so badly served by the shackles of all these paying days.

In truth, the arguments for the free door at Trafalgar Square are overwhelming in their force; that is, for a free door subject only to the restrictions considered absolutely necessary by the Trustees in the interests of real students. Owing to the magnificently central position of the Gallery—the one stroke of genius, surely, in the placing of a public institution of which London can boast—it is ideally situated for entrapping "droppers in" whom no ingenuity of Directors or Trustees can induce to pay a sixpenny formal visit; and it is a commonplace that many a lifelong taste for art has had such a casual beginning. There are thousands upon thousands of working business people to be found round about Trafalgar Square on weekdays whom Saturdays and Sundays find in far Walthamstow or Wimbledon, and there is a want of imagination in not encouraging such people to drop in in their passings because the visitor from New York or Copenhagen can always be counted upon to pay his sixpence without demur. The truth is that the interest of the post-war

[1] The Tate did not increase the number of paying days, but doubled the charge on the existing two days.

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public in the National Gallery is not so great as it ought to be, and it requires stimulating in every possible way instead of being faced by the discouragement of these extra paying days. If all our foreign visitors were deducted from the yearly total of about 600,000, the attendance at Trafalgar Square would be found, I think, to be a miserable one for the world's finest collection of pictures occupying London's—that is, the world's—most prominent site. Probably it is something far less than the municipal Galleries of Glasgow or Manchester.

And it is no argument that the Galleries of some other countries have as many, or even more, restrictions to public admission than we have. It is for us to maintain a better ideal here in the certain hope that one day all such opportunities for cultural advancement will be absolutely free throughout the world, as elementary education is now free. The greatest things in the world are too precious to be paid for. They are *really* invaluable and the attempt to put a price on them is best not made.

I know a man in a bank near Charing Cross who always liked to drop in to the National Gallery for a quarter of an hour after his lunch. He felt it was the time when he would have looked at his own pictures had he been able to afford any. Well, the sixpenny days have spoilt that little pleasure for him, he tells me, and I suppose he looks at shops in the Strand instead.

The addition of more paying days was peculiarly unfortunate for the National Gallery, already handicapped beyond the British Museum or South Kensington by the existing two paying students' days. And it was apparently impossible to institute them without creating real injustices to the students themselves. The Directors' Report for 1921 promised that though the paying days had been increased from two to four, "special facilities" had been arranged for free admission to the Collection for students and others. Yet to this day, more than two years later, students with their students' tickets in their pockets have to hand over their sixpences at the inflexible turnstiles on Mondays and Tuesdays. This is apparently because of what seems an antiquated rule that students' tickets are intended not for *studying* the pictures but only for *copying* them, and as copying is not allowed on Mondays and Tuesdays, studying by the ordinary method is not allowed either on these "new paying days." It is hard to discover the promised "special facilities"—the fact rather seems to be that the mere student or artist is much worse off than he was in 1920. Yet "masterpieces beget masterpieces," and we should not forget that the young artist who was once the young soldier has started his professional career in what are generally admitted to be bad years for the job.

There is a real need for a wider definition here. Who *are* the students of art, the advancement of whose skill it is to the national well being to encourage by the freest possible use of the national art collections? It is passing strange to visit the National Gallery on a "students' day" and see the few elderly people, "life-long" students, certainly, at work on small trade copies of pretty "bits," and consider that it is for their comfort, and for those works, that as many as possible of the public are being kept outside. Doubtless from time to time a real artist is at work, but one fears he is somewhat a rarity nowadays. It seems as though this "student" problem, too, is ripe for re-examination. Too many professional artists, too many chairmen and members of provincial art committees, too many struggling provincial art masters, hand over their sixpences at these turnstiles when the common good in national taste would be better advanced by promising them a bonus of sixpence for every visit they made.

Again, merely as "high policy" is it sound? To my mind, all these paying days create imperceptibly, but very surely, a sense of alienation between the public and the National Gallery. Somehow it is no longer "theirs," but rather some doubtlessly great and wise institution like the Royal Observatory where they may occasionally be allowed free entrance but cannot ever be said to be specially desired. It spreads a chilly feeling to be told that "the building up of the collection" is considered of more importance than allowing the public free enjoyment of what has already been built, and it must be conceded that this last is now a considerable edifice. The Director may call this mere sentimentality yet these "imponderables" count, and mean—to take an instance—that the claims of the Trustees on the Government might not so readily find the warm parliamentary championing which was so marked a feature of the recent British Museum controversy.

As to the other side of the question it is simply this, that the two new paying days earn for the picture-buying grant of the Gallery some £2,400 a year. It is a small sum for such a world of public inconvenience, and having tried two years of this "temporary measure" (Directors' Report for 1921) many of us fervently hope that the burden of it will be lifted from the Directors' shoulders and the Treasury will find it in their hearts to make good the amount. For the National Gallery was never better conducted in other respects or more alive to its great position. The Gallery deserved helpfulness at the hands of the Treasury and not the desolating gift of these "two new paying days." After all, the Treasury have some amends to make. The old grant of £10,000 a year that obtained so long

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was cut down in 1889 to its present level of £5,000, and making it £7,500 a year would still leave it well below the old level. It would cure with a generous touch what threatens to prove a source of the Gallery's sure decay in its hold on the English people. Let us get back to the good old plan of the two student paying days (if we must have them!) but no others. It is too dangerous to let Gallery and Treasury settle down to counting on the proceeds of these new paying days as the regular way of earning part of the Grant-in-Aid. At this rate this "temporary" measure is too like to live and grin at our great-grandchildren and set them, too, fumbling for their turnstile sixpences! It is now in its third year—I do not think we want it to grow a day older.

[Mr. Muirhead Bone sent us the above communication in the form of a letter, but owing to the considerable space which so adequate a discussion of the subject demanded, it seemed more convenient to print Mr. Bone's material as an ordinary article. Until now there has been some misunderstanding regarding the accuracy or adequacy of the figures of attendances and receipts quoted in the discussions of this subject, but we can assure our readers that we have taken the proper steps to check those appearing in Mr. Bone's article, and that they may be regarded as accurate. Our own opinion, put very roughly, is that the extra admission charges are altogether undesirable and ought never to have been imposed by the Treasury. But we do not look forward with any welcome to their abolition if that were to mean that the sum at the disposal of the Trustees were to suffer any considerable diminution. If that is actually regarded by the Treasury as a necessary consequence we can only express our astonishment and regret. The notion that the British Treasury "cannot afford" so paltry a sum for so great a purpose cannot, of course, be taken seriously by anyone having the slightest grasp of political economy or of the scale of national expenditure. It is as if we were told that a millionaire could not afford to purchase a box of matches.—EDITOR.]

A MONTHLY CHRONICLE

MR. ROGER FRY'S PICTURES.—Any group of paintings by an artist of such scholarly attainment as Mr. Fry would be naturally marked by intellectual distinction, but the first impression at the Independent Gallery is of an increase of emotional emphasis as compared with his work shown in the same rooms nearly two years ago. Whether this betokens some change in Mr. Fry's philosophy of life, either directly or by way of compensation, would be an interesting point for a psychologist. Æsthetically, at least, the result is clear. There is a softening of manner; the mode of presentation is more human. And this is to the good; for the mind, when all is said, is composed of elements of which some are static—such as the reflective and logical processes—and others dynamic, such as the instincts and imaginative processes with their accompanying emotions. All have to be reckoned with for they inevitably play some part in the expression of æsthetic experience.

Mr. Fry's development shows itself then, as might be expected, in an increased sensibility to colour relations, particularly in the landscapes. Colour as colour never was Mr. Fry's strong point, but here his scholarship has come to his rescue and, like the master to whom he owes allegiance, he is gradually evolving a series of schemes which relate to the spirit of his designs. This in itself is interesting, for there is scarcely any problem in painting more obscure theoretically or more rarely solved in practice, save by the greatest masters, than this one of the relationship between colour and design. Even the great Poussin himself, however, had to pass through many a dry place in his journey to his final triumph.

It is true the present generation of painters is accused of lack of emotional emphasis, of being too intellectualistic, and Mr. Fry is blamed for encouraging this. The facts may have been so (though there are signs of change) but the reasons alleged are scarcely sound. This artist temperamentally fits into a generation younger than his own. The trend of modern painting was inevitable; but Mr. Fry was able to aid it in expressing itself to the world rather sooner than otherwise would have been possible.

But critics of recent painting may be on firmer ground when they complain of uncouthness and lack of feeling for beauty of surface. Some modern work no doubt is unpleasant in quality. Even pictures by so accomplished a craftsman as Derain exhibit occasionally a certain *incapacité formelle*, and in this the work of the English innovators has sometimes shared. Opponents of innovation, of attempts to solve new problems, are quick enough to mark this, and their attitude is frequently expressed by the phrase, "a child might have done this"—used alike in regard to pre-Raphaelite, Impressionist and post-Impressionist. Such awkwardness, however, has significance, as was noted even by Baudelaire, whose penetrating observation often proves remarkably sound in the light of modern experimental research. This tendency to what may be called archaism—which must be distinguished from archaistic tendency, in reality the opposite, since it has its source in a dislike of actual life—is a sign that often accompanies a temporary return to simplified types of thinking. It characterizes the first phase of all healthy advance along a new line of evolution. So this very symptom may be evidence of vitality and a sign of work which may prove of permanent value.

The paintings at the Independent Gallery show plastic sense and a clear conception of how to build up pictures through the study of formal relationships. But the results are sometimes

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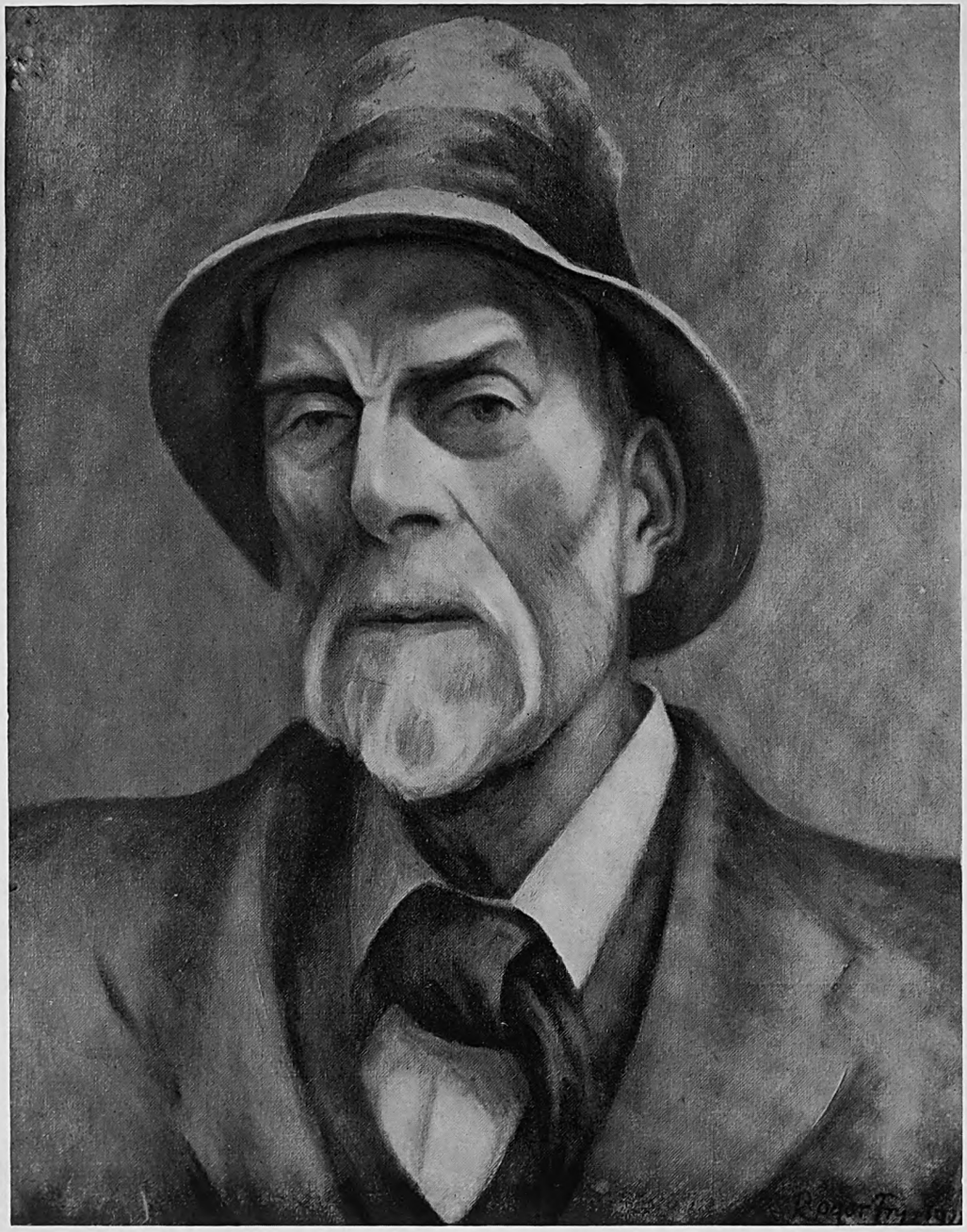

A—Portrait of Robert Bridges, Esq., by Roger Fry. Canvas, 53 cm. by 42.5 cm. (Independent Gallery)

B—Portrait Study, by Roger Fry. Charcoal drawing, 58 cm. by 36.5 cm. (Independent Gallery)

Plate I. Monthly Chronicle: Mr. Roger Fry's Pictures

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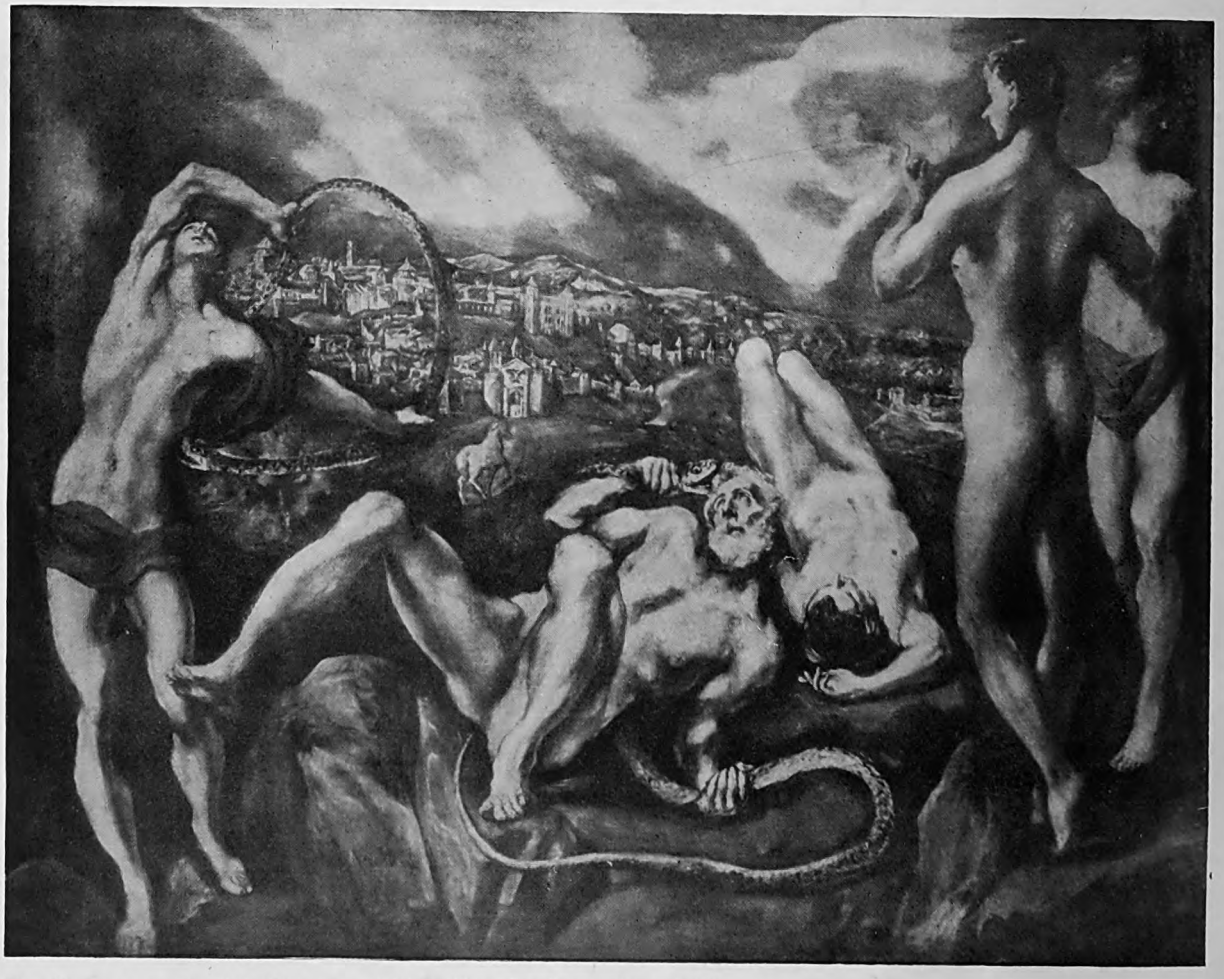
C—Symphonie Espagnole, by Augustus John. Canvas, 3.05 m. by 2.44 m. (Chenil Gallery, Alpine Club)



D—Laocoon, by El Greco. (Alte Pinakothek, Munich)

Plate II. Monthly Chronicle : Augustus John

rendered ineffective by a certain woolliness, due partly to an occasional failure to grasp the traces of the planes where they intersect, but even more to a tendency to confusion of touch within the planes themselves. This interferes with their due functioning, so that a picture otherwise well-planned fails to carry its message. Of the works which successfully counter these difficulties may be named in particular the excellent portrait of the *Poet Laureate* (No. 6) illustrated here [PLATE I, A] and the portrait of *Mr. Bertrand Russell,* which incidentally is a good study of character.

True to what is a sound creed Mr. Fry uses any object as a means to express his experiences. *Roofs at St. Maxime* (No. 16) fails in quite successful expression for the above reasons, but a similar study (No. 32) is quite satisfying in its unity of design, colour and touch. A still life study of a bottle and a jug (No. 5) is interesting in that at first it raises a protest in the mind, but persuades to final acceptance by some queer logic. These simple subjects illustrate better than more elaborate work what is involved in the term æsthetic reaction, since they admit of as few associated ideas as work which is in any degree representational can admit. But they tend to show also that it is not possible to exclude from painting the suggestion of ideas from ordinary life, however little the artist himself consciously may have been affected by other than an æsthetic stimulus. Nothing is ever purely and simply itself. For this reason in practice the discussion of æsthetic reaction may be a valuable mental exercise and clarify criticism but is unlikely to disclose to us the true nature of æsthetic experience. Science admits that even her methods can never discover the true nature of things, and it is unlikely that processes so elusive as the æsthetic processes will yield their secret. On the other hand experimental investigation can differentiate the *mechanism* of æsthetic experience, which may bear good fruit and aid criticism.

To see such an intelligence at work is stimulating, and this exhibition, even if it sometimes give rise to dissent, should equally contribute to a feeling that painting in England to-day is far from being a mere playing with phantasy.

A. H. R. T.

AUGUSTUS JOHN: The tremendous acclamation of Mr. John aroused by his exhibition at the Alpine Club Gallery leaves us with a pleasant feeling that perhaps the public desire for art is not so dead as it might seem; and it is an important question to what extent Mr. John's work justifies the attitude towards him that has been adopted in the Press, at the students' reception, and elsewhere. Have these pictures the qualities one finds in the art that outlasts its generation, or do they belong to the class of things that satisfy only for the time being? That an artist's work is acclaimed like this does not at all mean either that those who acclaim it are the best judges or that the same kind of people who acclaim it now will still be doing so in a decade or two; indeed, we are perfectly justified in suspecting that a really widespread public enthusiasm for an artist during his own time is almost a warranty of swift and complete forgetfulness. It is one of the saddest admissions the critic has

to make that the art that is assimilable with unusual ease and rapidity by a great many people, and especially the art that flourishes in an atmosphere of excitement, does so because it is not sufficiently solid as art to be an obstacle to those light feeders who can only take art in little pinches mixed with less tremendous fare. One thing is as clear to-day as it has been for the last hundred and fifty years, that the moment an artist aims at pure art his following dwindles. If one can imagine to-day an artist with a perfect sense of design and a perfect sense of colour and little or nothing to say of life, that artist would have no following among the public, and the newspaper critics would be convulsed with

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laughter. But if an artist can talk to us in his pictures about himself, and of the life of his own day, he is pretty sure of a wide following in his own day,—whether he design well or not. His form and colour need only be mildly pleasant; for example, if he can harmonize colours and arrange forms as well as the shop window dressers employed by the Kodak Co. or by Messrs. Liberty or Messrs. Fuller, he will be quite well enough equipped as a designer for the picture-going public. Only, next day's public will not be of the same mind.

Where does Mr. John come in? There is plenty of evidence that Mr. John is a phenomenal success. Not only are the critics for him, but the great mass of picture-goers have accepted him openly as an easy first among English painters; his name in up-to-date novels and comedies is quoted with a readiness that shows how much more completely he stands for modern art than anybody else.

On entering this exhibition the pictures at once impress us as belonging to a movement of some kind, as expressing some sort of fashion; very strongly they are felt to be things apart from the quiet main stream of art history. They are nothing if not sensational. Some of them, such as the gipsy's head and the portrait of Sir Hercules Read, compel the attention of the serious art lover because of the simplicity and cleverness of the placing and of their great decorative effect in other respects. But mostly they are too "thin" to satisfy for long or repeatedly. Soon they seem to undergo a subtle, gradual metamorphosis, the fire in them burns lower, and we are haunted by the uneasy feeling that one day it will go out. The design lacks something of solidity, the colour of seriousness, the handling of feeling. The people's faces are extraordinarily well noticed but their deeper character is never probed. It is rather that Mr. John has found a way of making even the most ordinary folk look romantic. Not one of these pictures has "the repose of an immortal," though their very restlessness is stimulating. Everything is too picturesque and screwed up either to escape the eye or to satisfy it.

The big feature of the exhibition is the series of pictures after El Greco, and the great canvas at the end of the room (Plate II, c) is certainly one of the most singular pictures of recent years. El Greco is written all over it, and yet it is almost ludicrously unlike anything the Spanish master ever did or can have dreamt of doing. It has the air of a fresh comment, of a repartee almost. To-day we have, perhaps, too little of such transcriptive art which in the past has sometimes served useful purposes. It may exhibit the relation of the purer forms of art to the ordinary emotional interests of society. Again and again public attention has been drawn by the modern imitators to some neglected old master. In enlarging the circle of those who look at pictures seriously, it really fulfils the same function as that of art criticism; and no doubt an altogether different public to that interested in ancient art does find itself confronted at the Alpine Club with the name and some of the attributes of El Greco, and perhaps some of these have consequently considered the Grecos at the National Gallery with a livelier interest than before. But the value, and the danger, of such a commentatorial form of art will altogether depend on the depth of understanding of the prototype possessed by the modern, and on his power to repeat in his own way some of the master's finest qualities. Some even of a great master's characteristics, and this applies peculiarly to El Greco, will be of a more or less accidental nature and merely incidental to his main accomplishment, and these will not only be unworthy of imitation, but if imitated will be misleading, and in the end defamatory.

Mr. John has not used El Greco seriously as he was used by his immediate followers, nor on the other hand has he used him dully as, say, Rossetti's followers used the pillar-like necks and the red hair and the big eyes; for Mr. John is never either serious or dull. John imitates Greco as John's young men, and young lady, followers imitate John. He gets hold of the mannerisms and lets the rest go hang. In these *pastiches* we see little of the genius of John and nothing whatever of the genius of El Greco. By doing an El Greco in his very worst style, Mr. John succeeds in giving us a shock, nothing more. If any doubt remains let us consider Plate II, D, one of the most notoriously agitated and "advanced" of El Grecos, then look at the John above it, then at the little reproduction of a nude by one "Pal," and see how aptly the John takes its place in relation to the others. We do not reproduce the "Pal" in order to show that Mr. John cannot do better, but to show that he can. True, the little nude on the extreme right of his picture is singularly like the "Pal," allowing for the different medium. But then it is a very bad little nude, very unlike Mr. John at his best, in these portraits, for instance, and grotesquely unlike El Greco. There is in both the El Greco and the John what is called distortion—as if nine-tenths of the art of the world is not "distorted." The El Greco figures by their exaggerated movement twist themselves together into a superb design, a design of the grandest simplicity, solemnity and power. Over all the tenderest light shines, moulding and explaining the tone of each grey body. The figures in the other picture are scattered about without regard to one another's presence, though violent

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attempts have been made to pull them together into one scheme by jig-jagging about, and among them a chaos of filmy drapery, a crude device which only emphasizes the lack of real cohesion between the main parts and gives the whole composition a monotonous and accidental effect like a bundle of hay or barbed wire. The sentiment again is flippant without being humorous and pretentious without being sincere. How much more living is Mr. John's exquisitely reserved *Lady with a Violin!* In imitating El Greco Mr. John is doing himself, and English art of which he is so prominent an exponent, poor service. We do not usually print verse in these pages, but perhaps the occasion merits just four lines by Robert Graves:—

He found a formula for drawing comic rabbits:
This formula for drawing comic rabbits paid,
So in the end he could not change the tragic habits,
This formula for drawing comic rabbits made.

But to be more serious. The whole exhibition does leave the impression of a painter who feels intense things but who is not always quite articulate enough to pass his emotions on in a permanent form. But stay; in a very prominent place in the Alpine Club is pinned a paper with the following inscription, "Marconigram from s.s. *Olympic*. Could not express how moved by Students' reception. Many thanks, John." That is it. "Could not express how moved."

OTHER EXHIBITIONS of peculiar interest include one of modern English water colours at the St. George's Gallery. Water colours are often badly hurt in the usual large mixed shows where the visitor's attention is apt to be confined to work in the more robust medium of oil. The exhibition is the first by a group of water colourists who have come together and called themselves The Modern English Water Colour Society. The quality of the work shown fully justifies the formation of the new society, and it is a great comfort to be able to study a moderate number of good drawings by themselves. The series of pen drawings by Mr. Francis Unwin deserves special notice. Another new enterprise is the exhibition of paintings organized by the League of Arts and to be seen on the fourth floor of Messrs. Selfridge's warehouse. We understand that the pictures will be changed from time to time and that the League of Arts hope to be able to put the scheme on a permanent footing. We hope the idea may have the support of artists and others who will find Dr. Percy Dearmer, the chairman, ready with any further information desired.

The Norwich City Corporation have organized a small but very fine exhibition of French and English drawings and water colours at the Castle Museum, Norwich. The exhibition has attracted the greatest attention and given rise to one of those controversies that seem to be inseparable from the introduction of modern art to a society absorbed in the work of some limited school of the past, as the people of Norwich so happily are in Crome and his school. The encouraging feature of the enterprise is that there is general agreement that it is part of the business of a local public museum to inform the public of contemporary art. For that reason those even who do not like many of the drawings still feel that the Norwich Corporation did wisely in arranging to hold the exhibition.

The National Gallery, Millbank, have arranged a fine exhibition of paintings and drawings "by the chief artists connected with the movement centring round the Moxon Tennyson of 1857." For May exhibitions, see p. ii of our advertisement columns. R. R. T.

CORRIGENDUM. Mr. Sydney Cockerell and Mr. D. M. Carles-Tolrá are so kind as to draw our attention to the fact that on page 180 of our last number a painting of St. Catherine of Alexandria, by Antonello da Messina, was described as representing St. Catherine of Siena.

GALLERY AND MUSEUM ACQUISITIONS. We are compelled to hold over the usual list till next month.

LETTERS

MEDIEVAL PICTURES CALLED ENGLISH.

SIR,—Recent correspondence on medieval English painting (would that it were easier to find!) has led me to examine the two pictures described and reproduced in the BURLINGTON MAGAZINE for December, 1914, and September, 1922. Both of these are being claimed with confidence as English. Before this double attribution has been established beyond recall, I ask leave to set up two emphatic notes of interrogation.

With regard to the late Mr. Grosvenor Thomas's *Crucifixion,* which now belongs to Lord Lee of Fareham, I can add little to the two admirable expositions by your contributors "R. E." and "A. V.," by whom no such claim is really made. I will only say that the connexion of this picture with the Norwich altarpiece is not a close one. "A. V.," after pointing out differences, adds, "On the other hand, the trunk of Christ in both the Norwich tabula and Mr. Grosvenor Thomas's picture is almost line for line the same." This statement is disproved by the reproductions which appear side by side on the page that faces it. Nearer parallels can be found abundantly abroad; two manuscripts undoubtedly executed in England, the Hours of 'Elysabeth the Quene' (formerly in the collection of Mr. Yates Thompson, now in that of Mr. Dyson Perrins), and the Duke of Northumberland's famous Sherborne Missal,

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afford the best evidence that I can find in favour of an English origin. But it is not so convincing as one could wish, for in these books the artistic idiom smacks of the lower Rhine. "R. E." draws attention to the identity of the grotesque mask-shield held by Longinus with that in the Bruges altarpiece illustrated in the BURLINGTON MAGAZINE, Vol. I, p. 43. This altarpiece is rightly attributed by Salomon Reinach to an artist influenced by the school of Cologne, and something like the mask (derived from a lion-headed boss) may be seen in a *Harrowing of Hell* by a follower of Master Wilhelm in the Cologne Museum, as well as in a carved altarpiece in Frankfort Cathedral. This seems to me a notable point, which, in the absence of better evidence to the contrary, must be held to tell in favour of a continental origin; though, as the picture is by a somewhat unskilled hand, it may be difficult to reach a positive conclusion.

Turning now to the Franciscan triptych belonging to Messrs. Durlacher, I feel still greater misgivings. When I first looked at the coloured reproduction I was instantly reminded of a Dutch manuscript in my possession. It is of course true that there were powerful influences from across the Channel in this country during the late fourteenth and the whole of the fifteenth century, and that craftsmen from the Continent must have been at work in East Anglia and in London in considerable numbers. But when I turned the page and saw the coat-of-arms, my impression was strengthened, and the likelihood of an English origin seemed still more remote. My friend Mr. Ralph Griffin, who is a well-known authority on medieval heraldry, has now sat in judgment on this shield, along with four other leading experts of the Society of Antiquaries, and they jointly and severally declare that the *queue nouée* or crossed double-tail (not, of course, the *queue fourchée*) is unknown in English heraldry at the period of the triptych. Another adverse point, so far as my experience goes, and of course it may not go far enough, is the presence of St. Louis of Toulouse on one of the doors. I have not met with this saint in English art. The subject of St. Francis preaching to the birds recalls an earlier treatment in Mr. Pierpont Morgan's *Psalter of Gerard de Damville, Bishop of Cambrai,* reproduced in Plate 85 of the illustrated edition of the Catalogue of Illuminated Manuscripts exhibited at the Burlington Fine Arts Club in 1908.

Further investigation and a study of the earlier examples in Scheibler and Aldenhoven's *Geschichte der Kölner Malerschule* have suggested to me that one must look to the neighbourhood of Cologne for the origin of this triptych. The angel minstrels occur in Plate 11, the chequered pavements are found again and again. In the altarpiece by Master Wilhelm [PLATES 13, 14] there are many analogies of framework and subject, the action of the Child in the *Presentation in the Temple* being one of the most striking similarities. Moreover, the placing of a donor's coat-of-arms in an unexpectedly prominent position seems to have been a not uncommon practice among the Lower Rhenish and Netherlandish painters. I should assign this triptych to the school of Master Wilhelm, who had many followers, though here again it must be admitted that the *Crucifixion* in the Sherborne Missal, which is clearly derived from a Cologne original, offers a striking analogy in the group of women on the left of the Cross.

Mr. Eric Maclagan shares my view that neither of these pictures can be safely labelled English. Your readers would be interested to hear whether Mr. Lethaby's opinion has undergone any modification since his article on the triptych was written.

Yours faithfully,

SYDNEY C. COCKERELL

Fitzwilliam Museum, Cambridge.

AUCTIONS

MESSRS. F. LAIR-DUBREUIL, MAY 3rd and 4th, at 11, rue de Prony, Paris. Ancient and modern pictures and drawings, various schools, mainly French, including examples of B. E. Swebach, Watteau of Lille, J. P. Loutherbourg, and C. E. Le Guay, property of the late M. Gravier. MAY 7th and 8th, at the Galeries Georges Petit, 8, Rue de Sèze, Paris. Water-colours and drawings of the French 18th century school, including Boucher, Fragonard, Chardin, Ollivier, Gravelot, and many others. This large and comprehensive sale is of the utmost importance, a great number of the drawings being as fine examples as the collector is likely to meet with. Some of the drawings are by the rarest artists of the period. The collection is the property of Mr. J. Masson. MAY 11th, at the same gallery, ancient and modern pictures, water-colours and drawings of a great variety of schools, together with an extensive series of objets d'art, furniture, Ming cloisonné enamels, also textiles of various schools.

MESSRS. ROBINSON, FISHER & HARDING, King Street, London, MAY 7th and following days, at 1, Carlton Gardens, S.W. Early English furniture, Chippendale, Hepplewhite and Queen Anne periods, Persian and Brussels textiles, including a pair of Hepplewhite elbow chairs, settees and side tables; property of Lady Hudson (Viscountess Northcliffe).

MESSRS. CHRISTIE, MANSON & WOODS, 8, King Street. MAY 11th. Early English portraits, and pictures and drawings of the British and Continental schools, including a fine series of paintings by Gainsborough, the magnificent unfinished portraits of the artist's daughters, the portraits of the artist, his wife and child, the *Rural Courtship* and others, also Crome's *Woodland Scene* (Sir Joseph Beecham). A most important sale.

MESSRS. ALFRED SAVILL & SONS. MAY 8th and three following days, and MAY 14th and three following days. The contents of "Belhus," Aveley, Essex, by order of Sir T. B. Lennard, including period furniture, Chinese porcelain, Lille and Flemish tapestries, arms and armour, glass and books, also oil paintings of various schools, including an interesting large triptych of the Flemish school of the 16th century and other rarities.

R. R. T.

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Quatre Danseuses, by Edgar Degas. Detail. Canvas, 1.8 m. by 1.5 m. (Lefèvre Gallery)

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EDITORIAL: *A Uniform London?*

THERE seems to be a general re-stirring of interest in street planning and in the architecture of public and commercial buildings in London. People are looking forward with curiosity to the far-reaching schemes for dealing with the Charing Cross bridge problem, and to what will come of the plans for re-building Regent Street. There and in many other parts of the West End demolition goes on apace. The newly-erected Bush House attracts great notice and gives rise to quite animated discussions in Kingsway.

The tendency of the opinions expressed in the Press and elsewhere has been towards greater uniformity in London's streets. The first result of this movement has been that in the complete rebuilding of Oxford Circus, the four large drapers' stores whose premises comprise the circle, have all been built to exactly the same design. If the idea of uniformity prevails, West London will soon bear a very different character from its present one. Hitherto London's streets have given no impression of being the outcome of a directing mind. What uniformity exists, is the result of accident. The buildings grow up like plants in a wild place, so that the very demolition gaps seem not altogether out of place. It is certainly better that the planning of a city should be logical, but a uniform system implies much repetition of the same design; the danger of monotony is greatly increased, and the effect is certain to be dull unless the scheme of each area is the outcome of one or more really fine designs. The design of the earliest of the four buildings forming Oxford Circus is not impressive, and its unimpressiveness was thrice multiplied when the same building was thrice repeated. The common notion that mere uniformity will do as a substitute for art is probably also responsible for the desire to arrange Trafalgar Square into a more orderly pattern. It is the housemaid's and the park ranger's impulse overflowing its banks and coming to obliterate the sprightly streams of art under a stagnant plash of dead water. But London's unheard of wilderness of streets is not to be tidied up in a day. Not a mere army corps of official architects, with R.I.B.A. in gilt letters on their hats, not a paltry ton or two of gold will suffice to reduce London now to a mathematical diagram, like Washington or the latest garden city. And it is questionable, anyway, whether the beast would be any more attractive tamed and jumping through paper hoops, or sitting in a strait-jacket.

Bush House does not really come within the scope of any wider plan, and can be considered on its own merits. That the architects have a sense of form is evident from their success in dividing out the great flat expanse of the building's sides. The task they set themselves there was advisedly a simple one, the architects reserving their powers of invention for the two façades, one with a magnificent prospect at the end of Kingsway. That part of the edifice emerges from its last remnants of scaffolding very impressively. The face of the building presents itself to the spectator in Kingsway as a very plain, flat, rectangular surface, framing a semi-dome broken by an entablature supported by two columns. The semi-dome is shaped and ornamented in a manner suggesting a Saracenic building, and the columns, though adapted from a very different period, escape the incongruous effect often found in ancient Saracenic buildings having imported Byzantine or Roman columns. These columns do seem, however, a little ponderous beneath the delicacy and elegance of the semi-dome, though the severity of the somewhat linear pattern on the upper part of the façade tends to lessen that impression. The immense square structures right on top of the building are far too rigid and ponderous, and tend to throw into greater isolation the graceful area about the semi-dome.

In a district where there are so many pretentious new buildings, Bush House seems chaste and dignified. All that we seriously miss in it can be described in the single word, " solidity." Although there is a sense of box-like bulk in the views from Aldwych and the Strand, the façade itself is felt as a surface, and in no way implies the other walls or the plan. The front will always remain a pleasant pattern for the eye to enjoy, even after London's dirt has reduced it to the same uniform blackness as all its neighbours, but the building in its present state (it was designed to have a dome and two great wings) can never takes its place among the greater structures of the City.

The advocates of greater height for London buildings do not seem to be making much headway. True, the walls of masonry round Oxford Circus have so far increased in height that whereas formerly one walked there in a circular plain with a low edge, like a frying pan, now the people and the traffic seem to seethe at the bottom of a gigantic pot. So it is sure to be with the new Regent Street. The low buildings, whose upper edges formed so delightful a curve between the two Circuses, were bound to be sacrificed sooner or later to the gods of modern commerce, but all that the transformation will amount to will be the raising of the sky-lines of Regent Street to the same modest height as

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those of the other main thoroughfares in the neighbourhood.

There is no present likelihood here of the introduction of buildings like those of the Fisk and of the Standard Oil Company's new premises in Broadway, New York, in which, in accordance with the Zoning Law, the setback line runs up from the street centre through the limiting height of the street line, giving the building the appearance of an Assyrian ziggurat; which is all very well in the case of the Standard Oil Company building, standing as it does at the end of the island with a great space of water before it; but the Zoning Law applied to tall buildings in an ordinary thoroughfare makes it impossible for the work of the architect to be seen even from the centre of the street, though from the opposite side-walk a glimpse may no doubt be had of the progressively receding upper stories.

STAINED GLASS IN CHARTRES CATHEDRAL

BY MARCEL AUBERT

THE three high windows over the three doors of the portail royal of Chartres Cathedral are the last relics of the twelfth century. These three windows, which are not divided by mullions, are of stained glass differing in style and colour from the other glass in the Cathedral, which, of course, contains the most magnificent array of thirteenth century glass surviving. Large figures placed below the roses fill the high windows, and legends fill the lower corners. It is this admirable stained glass in brilliant colours, dominated by deep blue, a little greenish in its depths, that gives the Cathedral that pearly atmosphere which is not the least of its charms. The stained glass of the three windows in the west front are, like them, earlier than the present Cathedral, dating from the middle of the twelfth century.

On Sept. 5th, 1134, a terrible fire ravaged the town of Chartres up to the very façade of the Cathedral, which had been built by Bishop Fulbert at the beginning of the eleventh century. Some years later the foundations of the two large square towers and of the new façade were laid, the researches of M. Lefèvre-Pontalis having proved that the façade was then a little behind the towers. To shelter the rich statuary which still decorates the portail royal, a vaulted narthex surmounted by a tribune was built. This was about 1145-1150, and the chronicles record the enthusiasm with which the crowds rushed to take part in the reconstruction of the front of the venerated sanctuary of the Virgin. The sculpture of the doorway was inspired by the front built by Suger some years earlier at St. Denis. From St. Denis came also the glass-painters who filled the three windows above the portail royal. The style they adopted is that of the remains of Suger's windows, now much restored, in the chapels radiating from the basilica of St. Denis; the technique, the borders and several of the scenes are identical, one window being entirely copied from a window in St. Denis.

On June 10th, 1194, another fire destroyed Fulbert's cathedral; only the crypt and the façade, protected by the bulk of the two towers and the vaulted narthex, survived. When, at the beginning of the thirteenth century, the present cathedral was constructed, the façade was arranged on a level with the west side of the towers. The portail royal and the windows surmounting it were taken down and reconstructed farther forward in a narrower space, which necessitated alterations in the arrangement of the sculptures and in the disposition of the spandrels and in various other readjustments. The porte de la Vierge, to the south of the front, suffered particularly from these alterations, and of the window surmounting it, the lateral border was cut out and the two upper medallions reduced in size.

The three big windows made in 1150 are still in excellent condition, and have been but slightly restored; only some fragments of inscription and of draperies, modified in the fourteenth century, were re-made in the nineteenth century. Their subject is the *Life of Christ*, the north window depicts the *Tree of Jesse*, setting forth the genealogy of Christ, that of the south the *Scenes of the Passion*. At the bottom of the window *The Tree of Jesse*, literally illustrating the prophecy of Isaiah (xi, 3-10), represents the sleeping Jesse, from whose breast rises a powerful trunk, the branches of which bear the kings David, Solomon, Roboam [PLATE I, A] and Abia, ancestors of Christ, above them the Virgin and then Christ, enveloped as in an aureole, in the seven gifts of the Holy Spirit. From the corners the forerunners of Christ—the prophets Hosea, Amos, Micah, Joel, Balaam, Daniel, Nahum, Samuel, Ezekiel, Zechariah, Moses and Isaiah—contemplate the accomplishment of their prophecies. This iconographical theme, which has reached unparalleled celebrity—it is to be found in all cathedrals up to the sixteenth or seventeenth century—appeared in definite shape for the first time in St. Denis. Suger describes it in the *Book of his Administration*, and the fragments which have come down to us, pre-

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A—Roboam, from the *Tree of Jesse,* north window, West Front

B—The Nativity, from central window, West Front

Plate I. Stained Glass in Chartres Cathedral

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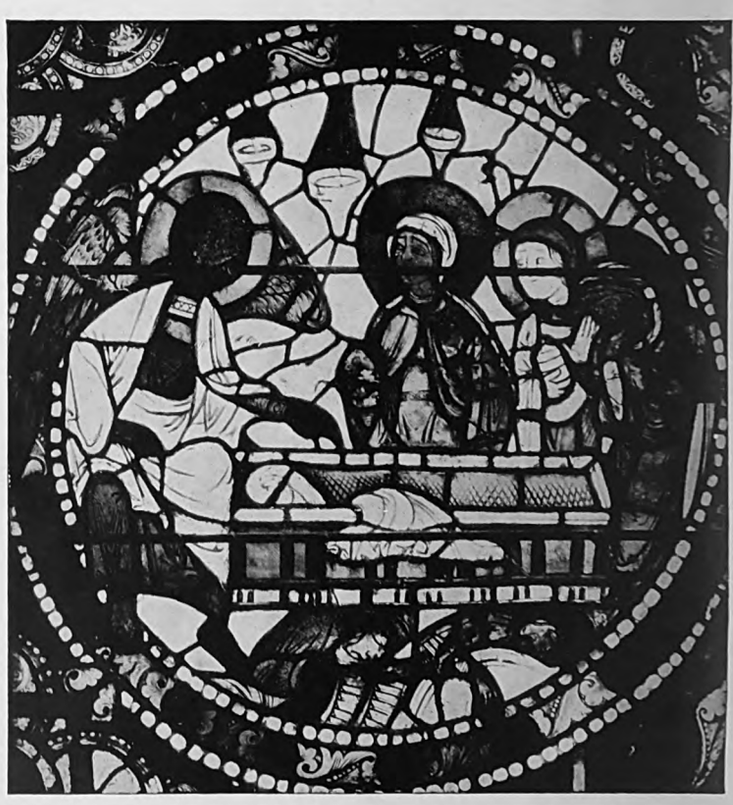
C—Angel, from central window, West Front

D—Virgin and Child, from central window, West Front

E—The Visitation, from central window, West Front



F—The Resurrection, from south window, West Front

Plate II. Stained Glass in Chartres Cathedral

served by Lenoir in the Musée des Monuments Français, have allowed of its being reconstituted in one of the windows of the chapels of the apse. This same window, as Westlake[1] notes, closely resembles those in York Minster, the glass of which is similar to that of Chartres.

The greenish-white of the tree-trunk, the white robes and the purple and green mantles of the kings and of Jesse stand out against a deep blue background. At the sides the wide red band that was so dear a convention with the glass painters of the twelfth century, throwing the figures of the prophets into sharp contrast, encircles the blue column of the centre. A border of large leaves in brilliant colours marks off the window from the wall.

The story of the life of Christ begins in the central window and is continued in the south window. The central window is ten metres high and is composed of thirty medallions set in iron arranged in three columns, alternately round and square in deep blue and deep red, forming a marvellous mosaic of colours surrounded by a fine border with fantastic animals among the foliage, a reminiscence of decorative motives deriving from the East. Each medallion depicts a scene from the story of the infancy and life of Christ: *The Annunciation,* in which the Virgin standing, as in Syrian manuscripts, bows before the Angel's salutation; *The Visitation* [PLATE II, E], inspired by Greek iconography in which the Virgin and Elizabeth contemplate each other in a pose full of dignity; and *The Nativity* [PLATE I, B]. Here, perhaps for the first time in history, we find this scene set forth with the utmost nobility and simplicity, and shorn of all the picturesque details added to it by the East. The Virgin is lying on a bed, with St. Joseph sitting at her feet with closed eyes, the Child in a cradle, which is at the same time an altar, symbolical of the sacrifice of the Son of God on earth. Above are *The Adoration of the Shepherds* and *The Magi* [PLATE III, H], and *The Presentation in the Temple,* with the servants carrying lighted candles, in commemoration of the Candlemas processions which took place on the same day as the Feast of the Presentation. Then *The Massacre of the Innocents* and *The Flight into Egypt, The Baptism of Christ by St. John* and *The Entry into Jerusalem.* At the top of the window the Virgin holds the Child, an iconographical type inspired by the miraculous statue of the Virgin-sous-Terre, which is also copied on the spandrel of the south door of the portail royal, and which became the model for the seated Virgins of the later twelfth and thirteenth centuries. The heads of the Virgin and Child, being damaged, had to be remade in the nineteenth century. The archangels Michael and Gabriel, who originally leant from each side, were replaced later by angels holding candles and censors [PLATE II, C]. The figures, which still retain the stiffness of the early schools of design, are indicated with a firm and rapid line that is fine in the lighted areas and broad in the areas of shadow. The shadows are realized by cross hatching which, while reducing the brilliancy of the light to the requisite extent, does not completely obliterate that effect of luminosity which properly characterizes stained glass. The draperies, which still cling to and mould the body in the early manner, are arranged in small angular folds, recalling those of the sculptures of the portail royal. In some compositions, as for instance in the scene of *The Entry of Christ into Jerusalem,* the artist has most happily expressed the eagerness of the crowd pressing round the gates and walls of the town.

The south window shows in fourteen round medallions of deep blue, arranged in two columns, the story of the public life and *Passion of Christ.* The old border is still intact round the bottom and part of the top, but must have been taken away from the sides when, after the fire of 1194, the glass was fitted into a narrower window. There appear, from the bottom upwards, *The Transfiguration,* with Christ in the centre of seven great rays, as in Oriental mosaics, *The Last Supper, The Washing of Feet* which, as M. Mâle has proved,[2] reproduces in detail a fresco of Cappadocia, doubtless by the intermediary of a miniature, *The Betrayal, The Flagellation, The Crucifixion, The Descent from the Cross, The Entombment, The Resurrection,* shown, as always at this date, by the arrival of the holy women at the empty tomb [PLATE II, B], and finally *The Apparition of Christ* to the Virgin, to St. Peter and St. John, to the Magdalen and to the disciples at Emmaus.

The artist has shown a great desire to illustrate his observations of actual life, and here we repeatedly find him trying to give an intense effect of vivacity and of dramatic significance to his scenes. Good examples of this are *The Betrayal,* where Judas kisses his Master in a crowd, the excitement of which is rendered with great cleverness; *The Crucifixion,* in which, perhaps for the first time in France, Christ on the Cross is represented as dead, the eyes closed, the body still twisted in the last agony; and *The Descent from the Cross,* in which Christ, his body reclining on the shoulder of Joseph of Arimathæa, seems to hold out his arms to the

[1] *A History of Design in Painted Glass.* Vol. I (London, 1881), pp. 28, 42.

[2] Em. Mâle. *L'art religieux du XIIe siècle en France* (Paris, Colin, 1923); p. 77.

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Virgin, while Nicodemus kneels with a pair of pincers in his hand to draw the nails from the feet.

The formal designs of this amazing series are only less remarkable than the colours themselves. The greens, yellows, reds and blues in particular, skilfully separated from each other by beaded lines, have each a special intensity that at the same time is wonderfully contrived to enhance the value of its neighbours. The deep blues are composed of a number of small pieces of varying depth through which the light reaches the eye in patches of varied intensity, giving the blue spaces an effect of vividness that is unsurpassed by any other glass in the world. The whole certainly forms one of the most beautiful mosaics of colour imagined by the Middle Ages.

These windows of the west front represent the whole immense effort of the glass painters of the first half of the twelfth century, as the portail royal represents the whole effort of the workers in another medium through the course of the century. Both are masterpieces of the mid-twelfth century, and were the grandest models and the worthiest inspiration for the innumerable copyists working throughout the second half of the century.[3]

[3] The plates are made from the fine photographs taken by M. Etienne Houvet of the Cathedral of Chartres, who has already published seven volumes of plates illustrating the architecture and sculpture of the Cathedral, and who is at present preparing a further series in which all the windows will be reproduced.

MODERN MOSAIC AND MR. BORIS ANREP

BY ROGER FRY

IT would be a curious and fascinating task to demonstrate how far the art of any particular country and epoch is determined by the materials in current use: how far mere and apparently accidental fashions in craftsmanship have limited or stimulated the artist's vision. The theory of genius and direct inspiration so much beloved by our romantic public would have it, no doubt, that the artist is projected into our sublunary world with so tremendous a force that his course is unaffected by accidents of time, place and fashion. He is born with a vision, a message of so absolute a nature that at all costs he will discover the material means whereby to clothe it in outward form. But if we are content with humbler and more pedestrian theories we are, I think, bound to admit that there is a great deal of pure chance in the matter. We know that many an artist has to try one medium of expression after another, often only to find that nothing brings him ease until he stumbles on one in which his vision clothes itself naturally and easily, and at last becomes able to develop itself fully. One cannot doubt then that the mere presence or absence in a given period of some particular medium may determine the success or failure of certain talents. With such experiences in mind one may speculate, uselessly no doubt, but agreeably, upon what might have happened to the pictorial art of China if the Chinese had ever developed the possibilities of oil painting, and had not confined their pictorial vision within the clearly fixed limitations of gouache upon silk or paper.

Not but that inspiration may come as often, perhaps oftener, from limitations than from liberations. And perhaps of all pictorial techniques the most curious in this respect is mosaic; than which no technique has had so odd and apparently capricious a history. It is indeed difficult to see on what grounds it has been accepted and rejected at various times in the history of Western Art. One can find no common ground for its vogue among the rich and vulgar patricians of the Roman Empire on the one hand, and its continued popularity in the grandiose monuments of the Byzantine Church. It was developed by the Romans whose taste demanded that it should sacrifice its chief advantages and pretend to qualities which lay farthest from the natural bent of its material. It was continued by the Christian Church with the happiest results ever attained, and indeed seemed at this moment the one inevitable and perfectly adapted medium for the realization of its visions. That it should have fallen into disuse with the rise of naturalism is as easy to understand as it is difficult to understand why the Romans, with a far more puerile love of the mere imitation of nature, should have continued to like it.

The sporadic attempts at revival in the high Renaissance of the seventeenth century were, as one would have guessed, foredoomed to failure, and no one need wonder that the decorative painters of the eighteenth century never turned in its direction. It would be terrible to imagine a Boucher condemned to express his wanton fancies in so ungrateful a medium. Indeed it is natural enough that modern art till the end of the nineteenth century should have seen little to interest it in a technique which gave so little hope of expressing those aspects of nature with which the painter's vision concerned itself most. But with the new aspects of pictorial design which were explored by Cézanne's successors, in particular by Gauguin and still more in the early works of Matisse—e.g. his large design

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A—The Vision of St. John, by Boris Anrep. Mosaic in mother of pearl, gold, ruby gold and Venetian enamel. 15.2 m. superficial. (Royal Military College, Sandhurst)

Plate I. Modern Mosaic and Mr. Boris Anrep

G—Virgin and Child and St. Joseph, from central window, West Front

H—Adoring Kings, from central window, West Front

Plate III. Stained Glass in Chartres Cathedral

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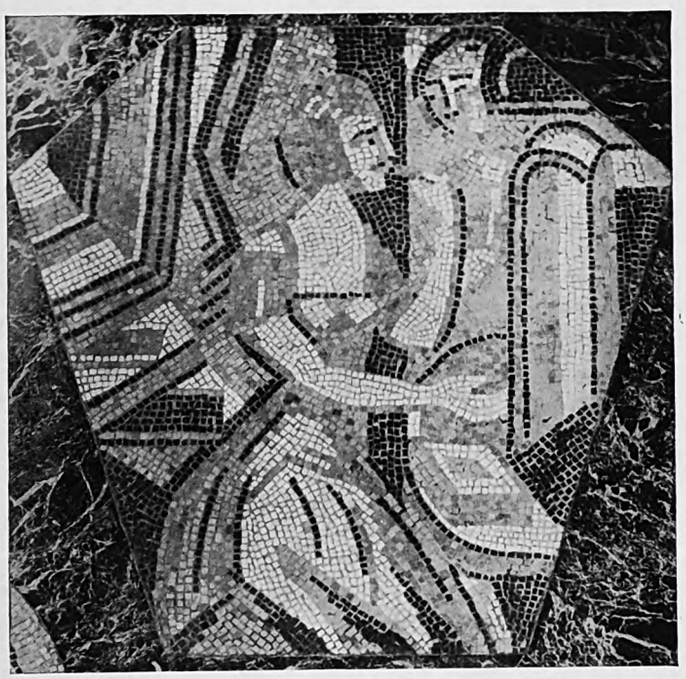
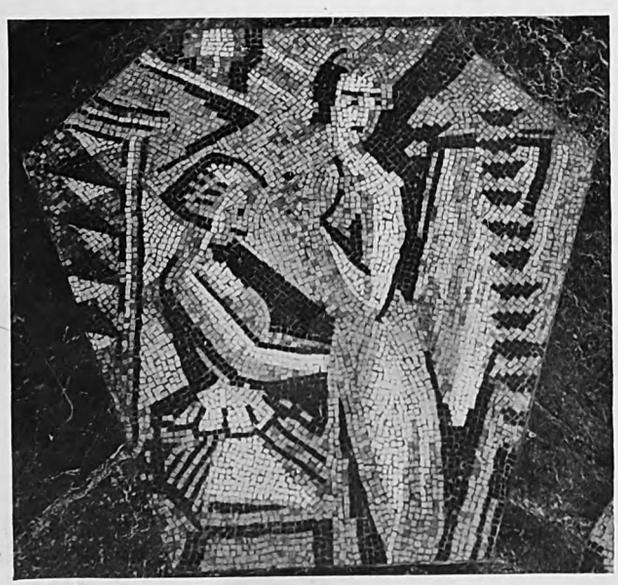
B—The Telephone

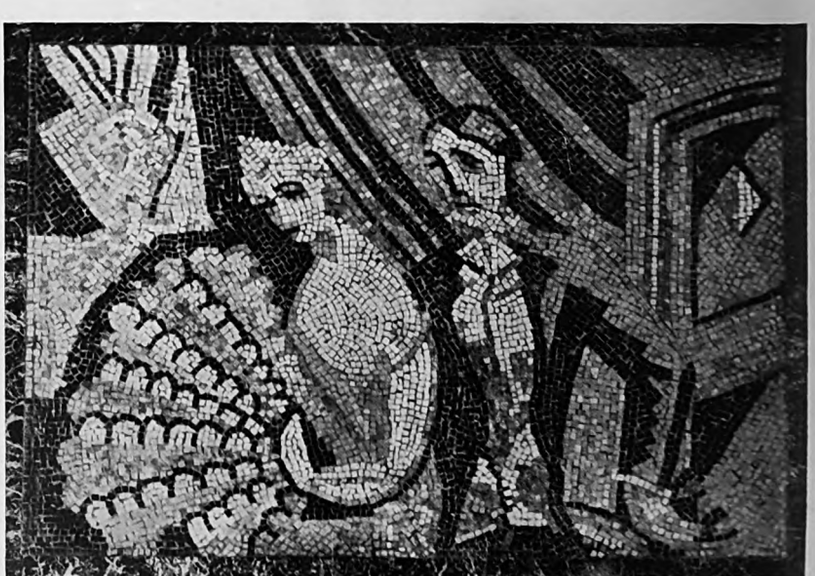


C—The Toilet

D—Lady Mixing Cocktails



E—The Dressing-table



F—The Box at the Opera

Details of mosaics by Boris Anrep, in hall floor of 35, Upper Brook Street. (Mr. William Jowitt)

Plate II. Modern Mosaic and Mr. Boris Anrep

for *The Dance*—with the new interest in the organization of the picture surface and the new sympathy for Byzantine art, it would have been natural enough that mosaic should once more appear to the artist as a peculiarly satisfactory method of expressing his pictorial conception.

It was, I think, a singularly unfortunate coincidence that just as the artist had arrived at a point where he was really ready to undertake mural and architectural decoration on a large scale and with a quite new hope of success, the public had begun to abandon all interest in such schemes. All through the period at the end of the nineteenth century, when the painter's vision was directed almost exclusively to the analysis of subtle atmospheric effects, which demanded the full use of the oil medium and forbade any hope of large decorative synthesis, the French Government and municipal authorities were conscientiously offering the walls of public buildings to the artist. Puvis de Chavannes seized the opportunity, and by isolating himself almost entirely from the vital movement of his day, accomplished something respectable; but when we reflect that an artist, Besnard, was employed on several occasions for large public decorations, we see how ironically fate has dealt out talent and opportunity. And then, as I say, just when Gauguin, Matisse and so many others were pursuing, on their own behalf and for their own ends, a pictorial research which fitted them as no artists had been fitted for centuries, for mural decorative design, the fountain of public patronage dried up.

In England, of course, the fountain had never played—still it had dribbled throughout periods of the nineteenth century. But none of the modern English artists who have shown the aptitude for such work has ever had a fair opportunity, even though in one or two cases, owing to private enterprise on a small scale, they have shown how admirably adapted they were for such work. And the little monumental and decorative work in churches and public buildings, which we feel bound to have, is handed over without a blush of shame to large commercial firms. It would, I think, be vain to deny that this ironical want of coincidence of opportunity with talent has had a great effect on the more recent developments of modern art. From fifteen to ten years ago all the experiments and all the efforts of modern artists were directed towards the establishment of a kind of design which would have found its completest and richest expression in mosaic, and would have enabled us to create a real monumental style, and no mere anæmic resuscitation of a past manner such as the pre-Raphaelites attempted. But the complete absence of opportunity forced the artists back to the canvas and colour box, with the result that the tendency of more recent art is once more towards the full exploitation of that particular pictorial vision.

One artist, however, Mr. Boris Anrep, showed from the first such gifts in the other direction, of design by flat surfaces of rich and positive colour, that he has continued to explore it, though to do so has demanded extraordinary perseverance in face of discouragement. From the first Mr. Anrep showed peculiar aptitude for such work: he always had a rare sense of the material quality of whatever he worked in, but his development has shown continual and extraordinary progress, and that in a direction which it is difficult for an artist to take. In his early mosaics he showed indeed extraordinary taste in his assortment of different colours, and different *matières;* he showed, too, a fine sense of decorative disposition and balance, but he seemed to be almost too absorbed by the technical problems of mosaic. The art had sunk in the hands of commercial practitioners to complete degradation, and naturally enough he had to begin again and learn from the great masters of the past. The result was that he showed himself all too earnest a pupil. In his desire to emulate their use of the medium he allowed them to dictate his vision of nature as well. The result was that whilst these early works satisfied the decorative necessities of the problem and gratified fully the spectator's delight in material beauty of *matière,* they failed, to my thinking at least, in their imaginative appeal. Little by little Mr. Anrep liberated himself from tutelage; every year his work became freer and more vital; every year his vision became more sincere, though he always maintained the power to keep its expression within the limits of his medium.

His latest work, the hall floor of the house at No. 35 Upper Brook Street, executed for Mr. and Mrs. William Jowitt, shows, I think, that Mr. Anrep has attained real mastery in his chosen medium. Here at last he is able to treat a completely modern theme, the daily life of a lady of fashion in the year 1922, in a manner which belongs to the artistic vision of to-day and to no other period in the history of Art, and yet—and here is his triumph—to treat it with exactly the same sense of the monumental and resistant qualities of the medium as the Byzantine mosaicists displayed.

Mr. Anrep has here disposed once for all of the commonly received opinion that mosaic is a medium that belongs by right to a particular class of subject—that it should always handle religious scenes in a spirit of hieratic solemnity. This, of course, was always evidently untrue, as anyone who looked with fresh eyes at the eminently mundane and " actual " mosaics of

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Justinian and Theodora at Ravenna was able to constate, but the relegation of mosaic to dull and perfunctory religious monuments executed by commercial firms had undoubtedly given rise to such a notion. Mr. Anrep has shown how admirably mosaic is suited to the interior decoration of private houses and secular public buildings, and that for all the apparent inflexibility of the mediums it is possible to be as witty and mischievous in the grand style of monumental design as in any other. I say as witty—I might have said more witty—for there is a peculiar piquancy in Mr. Anrep's sly allusions to the more trivial details of everyday life. Note as an example what an effective part in the design of PLATE II, B, the telephone plays; or in PLATE II, E, the brilliant effect which he has got out of the turned wood support of the pier glass, and the faceted front of the chest of drawers. Even the lady's expression as she looks round to see in the glass how her dress fits has a peculiar sharpness of accent from the forced brevity and obliqueness of the statement.

In the charming design for the centrepiece, the *Lady Mixing Cocktails* [PLATE II, D], is as delightfully mundane and correct as ever, but I feel that the bystanders have relapsed for once into a slightly archaic air. But no such reproach can be made of PLATE II, F, *The Box at the Opera,* where the details of the lady's fan and the man's evening dress are brilliantly used as motives in the formal design. In PLATE II, C, *The Toilet,* a wonderful effect of gaiety and glitter, as of electric light on flesh, chiffons and toilet articles, is given by a changed use of the medium—by the introduction of thin dark lines, admirably spaced and balanced, to replace the more massed effects of the other composition. Only an artist who had acquired mastery of the technique could find ready to his hand such subtle and unexpected inventions.

A word on the disposition and arrangement of these compositions. The floor is covered with Tinos marble of a dark green and richly veined in black and white. In this these panels are sunk flush. They are arranged geometrically around the octagonal centrepiece. The panels themselves are executed with tesserœ of different coloured marbles, the colours being mainly black, grey, dull green, orange, yellow ochre and white. It is remarkable how these sober-coloured stones give an effect of lightness and gaiety to the hall by their play against the rich green of the main surface; the effect is none the less one of great distinction and sobriety.

The house in Upper Brook Street, the hall of which is paved with these mosaics, is a good example of eighteenth-century design. In its proportions and mouldings it shows that discreet sense of what is fitting and appropriate to modern town life, which has so often been lost sight of in more pretentious buildings. It might be supposed that so witty, so essentially a modern vision as Mr. Anrep has incorporated in the pavement would jar with the grand manners of eighteenth-century building, but the work incorporates itself perfectly with its surroundings. In spite of its gay mundaneness, perhaps for that very reason, these scenes of modern life—telephones, cocktails and all—do not disturb the spirit of eighteenth-century amenity which the house has inherited.

It may be of interest, with reference to the development of Mr. Anrep's style, to give an example of a comparatively recent work where both the subject and the purpose indicated a treatment of mosaic on more purely traditional lines. This is the *Vision of St. John* [PLATE I, A], which forms the apex of the Memorial Chapel in the Church of the Royal Military College at Sandhurst. It is carried out in brilliant colours—orange, vermilion and mother of pearl being the dominant notes in a scheme the effect of which is a kind of blazing solemnity.

Here, then, is an artist who, working by himself and in face of the difficulties which modern life puts in the artist's way, has not only recovered a more or less abandoned technique which served in the past for some of the greatest pictorial design of all time, but used it with the freedom and care which usually results only from inherited tradition. Here is a chance for our conscious modern civilization to get itself recorded in images more lasting than bronze could make them. It has the chance to leave something to posterity more significant, more revealing of its true spirit, than that frigid commercial rhetoric in sculpture and relief which one must hope for our own good name will soon be swept into some of Time's rubbish heaps.

SOME UNPUBLISHED CANALETTOS

BY W. G. CONSTABLE

MY attention has been called to three little-known paintings by Antonio Canal, two being examples of his work in England not recorded in Mrs. Finberg's excellent monograph on that subject in the 1920-1 volume of the Walpole Society, and the third a decorative piece of a type hitherto unrepresented in his work. The English views are in the collection of Prince Lobkowicz at the castle of Roudnice in Czecho-

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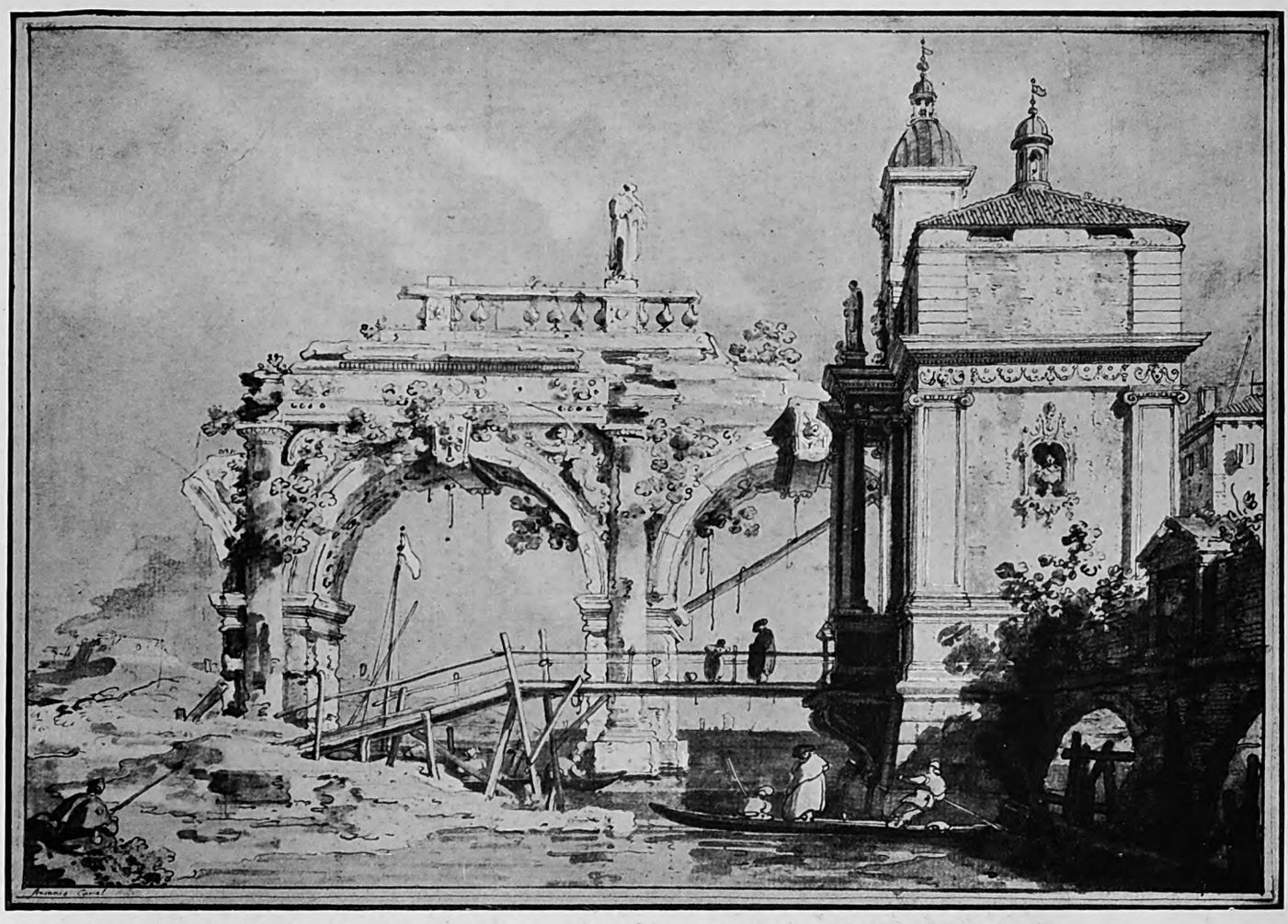

C—Architectural Capriccio, by Antonio Canal. Pen and wash, 30.5 cm. by 43.8 cm.

D—View of Westminster Bridge from the South, by Antonio Canal. Canvas, 1.18 m. by 2.38 m. (Prince Lobkowicz)

Plate II. Some Unpublished Canalettos

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Slovakia (Nos. 59 and 60 in Dr. Dvorák's catalogue of the collection), and by their owner's kindness are here reproduced [PLATES I, B, II, D]: According to a letter in the Roudnice archives from an ancestor, Ferdinand Filip, Prince Lobkowicz, and Duke of Sagan, who visited England several times, they were purchased in London about 1752 from a source now unknown and have since remained in the possession of the family. Here, then, is an interesting example of the cultural connexion between England and Bohemia, which was mainly due to the marriage of Richard II to Anne of Bohemia, and of Elizabeth (daughter of James VI of Scotland) to the Elector Palatine Frederick, for a short time King of Bohemia: and of which the most familiar instance is the work in this country of Hollar.

The two pictures are fine, well-preserved, and characteristic examples of Canal's English period, combining breadth and tonal unity with remarkable definition of detail. Neither is signed. Smoothly and fairly thinly painted on roughish canvas of a herring-bone weave, the figures and shipping show the curly, calligraphic touch developed by Canal in his later work, well seen in the National Gallery *Rotunda at Ranelagh*. In the *Westminster Bridge*, with Lambeth Palace on the right, the Abbey on the left, and St. Paul's in the distance, the predominant tone is a cool grey, relieved by warmth in the shadows, the brick red of the houses and of the Palace, touches of scarlet on the boats, and a rosy flush in the sky reflected in the river. The fact that the parapet of the bridge is not quite finished enables the picture to be dated. Charles Labelye, in his "Description of Westminster Bridge" (1751), states that the last arch was keyed in and the bridge made passable for foot passengers and horses on July 20th, 1746; and the bridge is seen completed in the Duke of Buccleuch's *Westminster Bridge on Lord Mayor's Day, Oct. 29th*, painted in 1747. As the trees are in full leaf, the Roudnice picture probably dates from the summer of 1747; a suggestion supported by Mrs. Finberg's ascription to July in that year of the Duke of Northumberland's *View of Westminster Bridge from the Surrey side*, wherein the parapets are slightly nearer completion than in the present case. This argument assumes that the painting was not made at a later date from drawings, always a possibility with Canal; but the date of purchase (1752) and the similarity in the handling of Lambeth Palace to that of the Holbein Gate in the Duke of Richmond and Gordon's *Whitehall from Richmond House*, painted in 1746, make this unlikely.

The Thames on Lord Mayor's Day, showing the barges of the Lord Mayor and the city companies on their annual journey to Westminster, with St. Paul's and old London Bridge in the background, is clearly a pendant to the *Westminster Bridge*, though the tone is warmer. Against the red of the houses, St. Paul's stands out a steel grey; and on the barges are touches of scarlet, blue and green. The picture does not contain internal evidence of date, as the *Westminster Bridge;* but it is so closely related to that picture that it must have been painted about the same time. It is a good example of Canal's tendency to give Venetian character to English scenes, so noticeable in the Duke of Richmond and Gordon's *Thames from Richmond House*. Here, as elsewhere, St. Paul's corresponds to the Salute, and the Lord Mayor's barge plays the part of the Bucentaur.

A third example which may belong to Canal's English work, also unrecorded by Mrs. Finberg, is a drawing in the Städelschen Kunstinstitut, Frankfort (No. 459, in Kupferstich Kabinet). This is described as "The New Bridge in London" and shows on the left two arches, one apparently still in course of construction. The form of the piers is the same as those of Westminster Bridge, but the arches do not correspond with those actually built. On the right is a house with a courtyard, wherein are figures and a statue on a pedestal. The courtyard runs down to the river, and against the bank is moored a sailing vessel. This courtyard and the buildings also appear in a drawing in the collection of Mr. G. A. Simonson. The drawing measures 9⅛ in. by 14⅜ in., is in line and wash (bistre and indian ink, double-washed in places), on thick ribbed paper with wire marks, and is a good specimen of the more careful and mechanical type of Canal drawing. On the back is written *Io Zuane Antonio da Canal detto il Canaletto feci il detto dissegnio*.

The attribution to Canal of the third painting reproduced [PLATE I, A], a *capriccio* of classic ruins with the lagoon in the background, rests on internal evidence. Until recently it was in the possession of Lord Carnarvon at Bretby Hall, where it formed part of a scheme of mural decoration in the style of Chippendale of a date subsequent to 1750. These *capricci* form a distinct and not unimportant part of Canal's work. There is an interesting group among the Canals at Windsor bought by George III from Consul Smith, apparently intended for *sopra-porte* decorations of the type to be seen at Hampton Court, and in other 17th and 18th century houses. The present example, however, differs from these in several respects. It is the only case known to me of Canal using anything but a rectangular canvas; and as the present seems to be

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the original shape, it is probable that the picture was painted as part of a pre-arranged decorative scheme. Unlike the Windsor pictures, which are low in tone, with strong chiaroscuro, it is in a high key with warm lights and half-tones and greyish shadows, and blues, pinks and reds freely used on the figures and boats. The painting is thin and direct, with brush marks clearly visible in places. In these respects it is related to the National Gallery *Scuola di San Rocco,* a likeness emphasized by the calligraphic handling of the figures, which are written rather than drawn. The ascription to Canal is supported by the existence of a pen and wash drawing recently sold at Sotheby's [PLATE II, c], wherein similar buildings and a wooden footbridge appear, with similar disposition of light and shade. This is signed *Antonio Canal del.* In composition, the painting has certainly not improved upon the drawing. The placing of the boats directly under the main masses of shadow, causes an awkward break in the foreground, and emphasizes its emptiness. Altogether, the picture is a mechanical piece of work. On stylistic grounds it may be assigned to Canal's later years, when he sought to combine breadth of handling with a high key; and its former situation suggest its being painted just before or just after Canal left England in or about 1754. It may be noted that an inferior version of the same subject, rectangular in shape and possibly by an English imitator, recently appeared at Christie's.

Of much greater interest and importance is a group of four pictures mentioned by Mrs. Finberg, now in the possession of R. A. Tatton, Esq., of Cuerdon Hall, Preston. They were painted in 1725 and 1726 for one Signor Stefano Conti of Lucca, and were bought in 1832 by Mr. Tatton's grandfather, Robert Townley Parker, from the Marchese Boccella of Lucca, a descendant of Signor Stefano. The original contracts and receipts signed by the artist accompanied the pictures, and are here transcribed with a translation. Canaletto's spelling and use of capitals have been retained.

A di 2 Agosto 1725 Venetia

Ricevo Io Sotto schritto dal Sig' Alesandro Marchesini Cechini dieci Cechini a nome del Illmo Sig.' Steffano Conti a Conto di due quadri di vedute che li devo fare di quarte No. 8 è alti No. 5 in Sei, e questi acordatti Col sudetto Sig' Marchesini in cechini Venti per Siascheduno Limitendo alla buna congitione del Sudo Cavar la diferenzia dalli 20 alli 25 come era le mie pretese in fedi di che

Ci mia propia Mano Io Antonio Canal.

A di 25 Novembre 1725 Venetia

Dichiaro con la presente mia sottoscrita e atesto aver dipinto due quadri di vedute di Venetia del Canal Grande, sopra due telle di lungezza quarte otto e Meza et per altezza quarte cinque e Meza, Nella prima il Ponte di rialto dalla parte che guarda verso il Fontico de Todeschi, che resta dimpeto la Fabrica de Magistrati de Camerlengi; et altri piu Magistrati con altre fabriche vicine che si adimanda dell'erbaria, dove sbarca ogni sorte derbazi e frutani per dispensare alle arti per la Città, nella Mettà del Canale e dipinto una Peotta nobile con figure entro con quatro gondolieri che va scorendo et pocco vicina una gondola a livrea del Ambassiator del'Imperator.

Nel secondo quadro continuando l'istesso Canale che si adimanda le Fabriche sino le pescherie, il Palazzo Pesaro e nel fondi il campanile di S. Marcola. dell'altra parte del Canalle che vicino il Palazzo di Ca' Grimani e continua altri Pallazi ciovè Rezonico e Sagredo e molti altri. Per il prezzo delli due sudetti quadri mi fu ordinatti e pagatti del Sig': Alessandro Marchesini per ordine e comissione dell Illmo Sig': Steffano Conti di Lucca in Cechini trenta per cadauno con la riserva (? che) li cechini presentemente Valle lire ventidue suno per cio tengo in comissione per altri due della stessa misura et listesso prezzo che devo farli, e tanto farò L'istesso Atestatto per li due altri susseguenti e per Segno di autentica verità, e Giuramento di mia Mano mi Sotto Schrivo

Io Antonio Canal
Venetiano

La sudda riserva circa il prezzo significa che ne pretende qualche cosa di piu (? p.) regalo.

A di 22 Decembre 1725 Venetia

O Riceuto Io Sotto schrito Del Sig': Alesandro Marchesini per Comissione Del Ilmo Sig': Stefano Conti Cechini Dieci e questi li ó riceputi per Capara de altri due quadri della istessa Misura e Grandeza. delli Altri due antecedenti fatti e Spediti Al Sudeto Ilmo Sig'. Conti in Fede di cio mi Sotto schrivo

Io Antonio Canal Venetiano

A di 15 Giugno 1726 Venetia

Dichiaro con la presente Io sottoscrito aver fatto altri due quadri di vedute (? p.) L'Illmo Sig': Stefano Conti di Lucca della stessa grandezza dell'altre due che feci L'anno antecedente e queste o fatto in una la Veduta della Chiesa di (? Sato) Gioovani e Paolo con il Campo e le statua a Cavalo del General Bortolamo da Bergamo et altre figure varie cioé un Conselier in vesta rossa che in atto d'andar in chiesa altro fratte della religion Dominicana con altre figurine diverse — — — — — — — — .

Nel Secondo la Veduta della Chiesa de P.P. della Carità Rochetini con la sua Piazza dove o ripartido molte figurine fra le quali in un grupeto di tre fegurine nel mezo del campo vi Sono due padri della medema Religione, che discore con un Savio in Vesta pavonaza. Nel orizonte in fondi al canal vi e parte della Riva de Schiavoni. La Pupola che si vede sono La principale della chiesa della Sallute che continua la sua fondamenta sino alla Doana da Mar in Fede di che schrissi di Mano propia

Io Antonio Canal Pitor

A di 15 Giugno 1726 Venetia

Oltre li quatro quadri acordati in cechini Otanta O. Riceputo dal Sig' Alesandro Marchesini altri cechini dieci che L'Illmo Sig' Stefano Conti mi dona per Regalo in agiunta Delli Sopra Schriti quadri in Fede di che di mano propia mi Sotto scrivo.

Io Antonio Canal.

[TRANSLATION.]

August 2. 1725 Venice

I the undersigned have received from Signor Alessandro Marchesini ten sequins in the name of the most illustrious Signor Stefano Conti on account of two pictures of views which I am to execute for him eight quarte long and from five to six high and these are agreed for with the said Signor Marchesini at twenty sequins each leaving to the favourable cognizance of the said gentleman the difference between twenty and twenty five which was my meaning in faith of which here is my own hand.

Io. Antonio Canal.

November 25. 1725 Venice

I declare by this my present signature and certify that I have painted two pictures of views of Venice of the Grand Canal upon two canvases in length eight and a half quarte and in height five and a half quatre, in the first the bridge of the Rialto on the side looking towards the Fondaco dei Tedeschi which is opposite the building of the Magistrates of the Camerlinghi; and other Magistracies besides with other buildings near what is called the Vegetable market where they land all kinds of vegetables and fruits to be shared among the dealers in the City. In the middle of the canal

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is a noble sailing gondola with figures in it and four gondoliers going at full speed and close to it a gondola with the livery of the Emperor's Ambassador.

In the second picture continuing along the same canal [are] what are called the buildings up to the fish markets, the Palazzo Pesaro and in the distance the Campanile of S. Marcuola. On the other side of the Canal but near at hand is the Palazzo di Casa Grimani and in succession other palaces namely Rezzonico, Sagrado and many others.

As the price of the aforesaid pictures there was arranged and paid to me by Signor Alessandro Marchesini by direction and commission of the most illustrious Signor Stefano Conti di Lucca thirty sequins for each with the reservation that the sequins are of the actual value of twenty-two lire each, in consideration of which I undertake as a commission two others of the same dimensions and the same price which I am to do for him and in like manner I will give a similar certificate for the next two and in token of undoubted truth and of oath I subscribe myself with my own hand.

Io. Antonio Canal.

The above-mentioned reservations about the price means that he claims by it something more by way of a present.

December 22. 1725 Venice

I the undersigned have received from Signor Alessandro Marchesini on commission from the most illustrious Signor Stefano Conti ten sequins and these I have received as an advance for two other pictures of the same measure and size as the other two previously executed and sent to the said most illustrious Signor Conti in faith of which I subscribe myself

Io. Antonio Canal Venetian.

June 15, 1726 Venice

I the undersigned by these presents declare that I have made two other pictures of views for the most illustrious Signor Stefano Conti di Lucca of the same size as the other two which I executed last year and of these in one I have made a view of the Church of S.S. Giovanni e Paolo with the Square and the Equestrian Statue of General Bartolommeo of Bergamo and various other figures, namely a Counsellor in a red robe going into church, another of a Dominican friar and various other small figures — — — —

In the second a view of the Church of the Patri della Carità Rochetini with its square where I have disposed many small figures amongst which in a little group of three figures in the centre of the square are two priests of the same order who are discoursing with a learned man in a violet coloured robe. On the horizon at the further end of the canal is part of the Riva degli Schiavoni. The Cupola which is seen is the principal one of the Church of the Salute, the lower part of which continues as far as the Dogana di Mare. In faith of which I have written with my own hand.

Io. Antonio Canal Painter.

June 15, 1726 Venice

Besides the four pictures agreed for at eighty sequins, I have received from Signor Alessandro Marchesini a further ten sequins which the most illustrious Signor Steffano Conti gives me as a present in addition for the above-named pictures in faith of which I subscribe myself with my own hand.

Io. Antonio Canal.

These documents are not only contracts and receipts, but certificates of authenticity. The descriptions correspond perfectly with the pictures, save in the case of the *View of the Grand Canal* mentioned in the second document. The Palazzo di Casa Grimani in this is probably the Palazzo Michiel delle Colonna (originally Grimani); but the reference to the Palazzo Rezzonico is puzzling, as I can find no evidence that any building in the picture ever bore that name. The size of the pictures ($35\frac{1}{2}'' \times 52''$) agrees with that specified, since the *quarta* was one-fourth of the *braccia*, which in Venice varied between 25 and 27 inches. The spelling of the documents has points of interest. Some vagaries, such as the arbitrary insertion or omission of an "h" (as in *schritto*), were general at the time or are the result of illiteracy; but others may come from the Venetian tendency to soften the consonants. Hence the uncertainty in the use of the double letters, and such forms as *siascheduno, erbazi* and *riceuto*. The Venetian practice of dropping final vowels appears in the words *Conselier, pitor,* and in the painter's own name. On authentic work this name appears in three forms: Canal, Canale and da Canal. Of these the first is the most frequent and has the authority of the documents under discussion. Incidentally, the Frankfort drawing described above is additional evidence to destroy the legend that Canal was not known as Canaletto in his lifetime. The Io. which appears in the signature is a not unusual shortened form of Giovanni.

As regards the parties to the transaction, little is known of the most illustrious Signor Conti. He does not appear in the Lucca records of the period, though others of his name are there. The go-between, Alessandro Marchesini, is probably the Veronese painter (*b.* 1664, *d.* 1738) who resided and worked in Venice for some years.[1] The result of the transaction was that Canaletto received eighty sequins for the four pictures, with ten sequins as a gratuity, altogether about £45. This gratuity he practically claims in the second document, presumably to make up for the twenty-five sequins he expected to receive for each of the first two pictures. A curious point is that the word "trenta" in the second document is almost certainly an alteration from "venti." Whether Marchesini was out to make an extra ten sequins brokerage, or Canaletto to vary the terms of the contract, is hard to say. On Canaletto's methods as a painter the documents also throw some light. The story, traceable to Lanzi, that Tiepolo sometimes put in figures for Canaletto, has never been widely accepted, and is further discredited by the careful description of the figures in the pictures, which suggests that not only was Canaletto quite capable of doing the work himself, but rather proud of the fact.

The pictures themselves are of even more importance and interest. They are the earliest authentic work of Canaletto known to exist, and so provide a definite starting point for studying his development. The pair painted in 1726 [PLATES III, E, F] is the better of the two. The effective massing of light and shade, the sense of

1 Boschini, Descrizione di tutte le pubbliche pitture etc. 1733. Zanetti, Della Pittura Venezuna 1771. De' Boni, Biografie degli Artiste 1840. He chiefly painted figures smaller than life-size, and "wishing to satisfy all, worked more quickly than well" (de'Boni).

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weight in the buildings and their distribution in space, and the mingled breadth and delicacy of handling, relate them to the National Gallery *Scuola della Carità,* and confirm the ascription of that picture to Canaletto's early period. Particularly interesting is the manipulation of light and shade, by means of shadows from passing clouds. This is specially noticeable in the *SS. Giovanni e Paolo,* where the buildings on the left beyond the bridge form a striking dark mass balancing the shadow cast by the church. Here, possibly, the result is slightly melodramatic; later, in the magnificent *Island of San Michele* and *Santa Maria della Salute* at Windsor, the end was more subtly contrived. Later still, Canaletto virtually abandoned the practice in favour of more even and consistent lighting; witness the *SS. Giovanni e Paolo* at Dresden. But its use is fully vindicated in the *Chiesa della Carità,* the building seen from across the canal in the National Gallery picture, and on whose site the Accademia now stands. The left side of the picture is comparatively commonplace, and the gondola in the corner sits the water awkwardly; but rarely has Canaletto put cast shadows to such admirable use as where, on the right, they help to weave a pattern of pinnacles, alternately dark and light.

FRENCH EIGHTEENTH CENTURY FURNITURE IN THE WALLACE COLLECTION—VI

BY D. S. MacColl

RIESENER, LELEU, BENEMAN

THE *secrétaire à cylindre* shrank, straightened its sides and legs, and survived, diminished; but a new form of writing desk became fashionable which survived the Revolution, with various modifications. It was fitted for small rooms, especially women's boudoirs, taking a minimum of floor-space and standing against the wall, while its height yielded a maximum, for its displacement, of small drawers and recesses; on its top could be placed a clock or vase and candlesticks. It reverted from rounded forms almost to the squareness of a box stood on end, save for a chamfering or in-curving of the front corners, and a little corresponding out-curve at the back. One of its ancestors was the *scribanne,* what in English, for want of a name, we call the bookcase-bureau, with its sloping, let-down writing slab. But this was Dutch and English, rather than French; and now the slab shut in vertically the whole upper part with its drawers and recess; above was a shallow drawer, below a cupboard with more drawers.

The first three examples, on PLATE I, A, B and C, are transitional in type, more weighty and masculine than what follows, and based in the character of their bold marquetry and their bronzes on the *bureau du roi.* These resemblances will appear as we examine them one by one.

The first has the stamp, five times repeated, of Riesener himself, but also, surprisingly, and three times repeated, that of the much younger G. BENEMAN,[1] who did not become a master till 1785. We think of him as the author of heavy commodes or buffets in plain mahogany with rounded ends, closed or open, and elaborate filigree designs in bronze. These belong to his later activity for Saint Cloud, which Marie Antoinette had taken over from the Duc d'Orleans. There is nothing in this *secrétaire* which might not be Riesener's. The mount on the upper drawer of the head of Hercules with two boy supporters we have already seen on his *bureau du roi Stanislas,* and the scroll of which they form the centre is also familiar in his work. The cock, the caduceus and other emblems in the marquetry of the large panel are motives assembled from the same original, and so on. A further puzzle is the stencilled inventory mark of the royal château of St. Cloud, which I have found on the top (see Fig. 1). Probably Beneman was associated as a youth with Riesener in work for the Crown, and this early piece was transferred when St. Cloud became royal property. A sale number (?) is on the back (see Fig. 2).

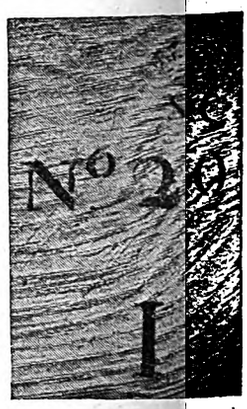

FIG. 1.

The next piece [PLATE I, C] was assigned by de Champeaux[2] to Claude Charles Saunier.[3] The attribution was accepted by Lady Dilke and Emile Molinier and adopted in the official catalogue, and on the strength of it Saunier has

[1] JEAN GUILLAUME BENEMAN made furniture for the Crown at Fontainebleau and Compiègne. From 1784 he was a fournisseur de la Cour, from 1786 he was a favourite cabinet-maker of Marie Antoinette, and according to the authors of *Les Artistes Décorateurs du Bois,* from 1789 "remplaça exclusivement Riesener comme *ébéniste du roi.*" (This will be discussed later.) He was employed in 1792 to remove "marks of feudalism" from the possessions of the *emigrés* that had been placed in depôt, and was still producing under the Directoire.

[2] *Le Meuble,* 1885, ii, pp. 236-40.

[3] Master in 1752; had business relations with the Oeben family in 1780, and was still living in 1792.

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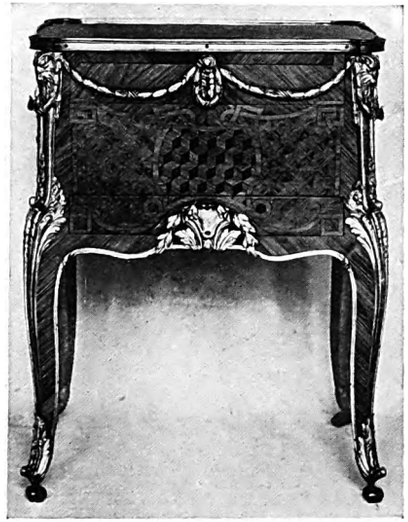
A—Secrétaire by Riesener and Beneman from St. Cloud. 1.38 m. by 1.14 m. by 0.46 m. (Wallace Collection, XVIII, 4)

B—Secrétaire by Leleu. 1.3 m. by 1.02 m. by 0.47 m. (Wallace Collection, XVIII, 52)

C—Secrétaire with marquetry by Foulet, from the Comte d'Hane-Steenhuyse's Collection. 1.47 m. by 1.07 m. by 0.43 m. (Wallace Collection, XVIII, 30)

D—Inventory marks on secrétaire by Riesener. Plate II, G.



E—Bureau stamped L×E×LEU. 73.5 cm. by 58.3 cm. by 43.3 cm. (Wallace Collection, XVIII, 20)

F—One of a pair of encoignures in the manner of the secrétaire *C*. 94 cm. by 101.8 cm. by 61 cm. (Wallace Collection, XIV, 4)

Plate I. French Eighteenth Century Furniture in the Wallace Collection—VI

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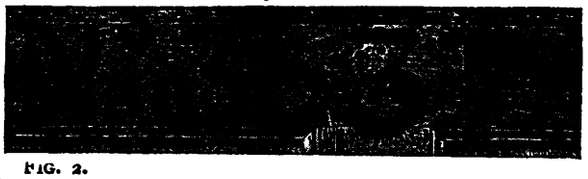

FIG. 2.

been credited with various other pieces and given a leading place in the Oeben-Riesener group. In the face of this consensus of authority it might seem bold to question his authorship were it not that it appears to rest on a confusion either in the notes employed by de Champeaux for his description, or in the interpretation of that description by others. He says:

> Le meuble le plus important que nous connaissions de lui est un chiffonnier-secrétaire de bois d'amarante, faisant partie des collections de Sir Richard Wallace. Au-dessous de la tablette de marbre blanc, entourée d'une galerie en cuivre ajouré, court une frise au centre de laquelle sont placées deux figures de femmes terminées par des rinceaux, qui supportent un écu armorié. Au milieu du principal panneau est disposé un médaillon ovale soutenu par des rubans de cuivre ciselé qui encadrent l'entrée de la serrure. De chaque côté sont représentés des trophées militaires, sur le fond intarsié desquels se lit la signature de l'artiste. Deux gaines de bronze, terminées par des têtes de femmes, soutiennent les côtés de ce meuble.

Now the first part of this description does not apply: there are no figures of women in the centre supporting an heraldic shield. Nor is the latter part exact. There are military trophies, in bronze, not in marquetry, and the name of the artist on the marquetry is *foulet*, not that of Saunier. It is possible, then, that two *secrétaires* had been mixed up in de Champeaux' recollection. Whether by "l'artiste" he meant Saunier, as the text would imply, or omitted the name of Foulet, is not clear, but he has been read in the former sense and our piece appears in the *Les Artistes Décorateurs du Bois* as two separate *secrétaires*, the first signed *Saulnier*, the second *Claude-Charles Saunier* and *J—B Foulet*. The *J—B* appears to come from Molinier's list of *ébénistes*, but he gives no *maîtrise* document or date to support it. Whether our Foulet was Antoine or Pierre-Antoine Foullet (see BURLINGTON MAGAZINE for December, 1922, and February, 1923) or yet a third, it it impossible at present to say. I can find no signature but Foulet's, and the only signed piece by Saunier that I know with any points of resemblance to the *secrétaire* is a commode, No. 584 in the J. E. Taylor's sale, Christie's, 1912. The published examples are of a different and rather feeble character. In default of further evidence, then, Saunier must go out and the credit pass to Foulet. His originality chiefly lies in the marquetry with its ruined buildings. The green colour that plays a part has been toned down by time: in the interior it has a more garish effect, as have generally also the tulip, purple and other woods of this period when they have preserved their freshness. Another feature deserves praise. The difficulty for the decorator of those *secrétaires* was to find a treatment for the large upper panel that would not throw the two smaller ones below out of scale. Foulet, or his designer, has solved the problem by repeating the oval as a unit in each, larger below, but predominating by its metal and surroundings above. Hence an unusual boldness and concentration of effect; but the scale and motives of those ovals and ribbons, the sprays twined about stiff mouldings and the generous bronzes, come from the *bureau du roi*, and behind that from the Gaudreau-Joubert *médaillier* designed by Slodtz for Louis XV; the *culot* bronze below is on the Riesener-Beneman *secrétaire*.

The arms upon the bronze plaque had baffled students, but a search brought to light several book-plates pasted inside which gave the arms in full, the motto A DEO ET REGE, and the name, *Comte d'Hane-Steenhuyse*.[4] Goethal's *Dictionnaire*, to which Mr. Van de Put referred me, gives some particulars of the family, whose Hôtel was 61 Rue des Champs in Ghent. Jean Baptiste, Comte d'Hane-Steenhuyse (1767-1826) was intendant of Flandre Orientale, chamberlain to the King of the Netherlands, entertained for three months Louis XVIII, when he was driven from France in 1815, and with him had many distinguished guests, including Wellington. The splendours of the house, including a Louis XIV salon, are described. The last male representative of the house died, I am informed, about twenty-five years ago, and his possessions were sold; but the *secrétaire* had since 1872 at least been in the Wallace Collection.

With the *secrétaire*, as Molinier pointed out, is closely associated in style the pair of corner-pieces in Gallery XIII [PLATE I, F]. On the back of these is painted *du* No. 2727, an inventory or sale number.[2] Another piece with some resemblances, as de Champeaux noted, is the *bureau-toilette*, No. 48 in the Jones collection (Plate 29 of Illustrated Catalogue), and M. Denis Roche, also on grounds of resemblance, attributed to Saunier a commode in the Schlichting collection.[5] None of these is signed, and for the present they must be grouped in suspense round our *marqueteur* Foulet.

The third *secrétaire* [PLATE I, B] is stamped J. F. LELEU ME,[6] one of the chameleons of the middle and later century. We have already seen him signing a reproduction of one of Boulle's designs, and he is better represented in the Wallace Collection than in the French museums; when de Champeaux wrote he was not known

[4] The coronet is puzzling, as it does not correspond with that of a count in Belgium or apparently anywhere. It resembles that of a French marquis.

[5] Plate XL of *Le Mobilier Français en Russie*.

[6] Master, 1764; syndic 1776; living in 1787. Worked for the Garde Meuble under Louis XV and XVI.

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to have produced marquetry. This *secrétaire,* in its curved front and plan, is closer to the *bureau du roi* than the others; it keeps the lion's feet of the *bureau Stanislas,* and has developed its consoles. The top is bolder, and is fortunately without the wretched "gallery" with broken ends, which became a feature of the *secrétaires.*[7] The little urns on the *bureaux* were a confession of difficulty: this is bankruptcy. The keyholes and keys of this piece, by the way, are shaped as a *trèfle* (club), and *pique* (spade), as are those of the Foulet piece.

A second *secrétaire* with the stamp of Riesener [PLATE II, G] illustrates his second manner, one smaller and more feminine. The bold marquetry of flowers and trophies has gone; the minute lozenge-work of the interior of the royal bureaux is used to give colour and texture to the surface. Bronze is uppermost again, but in another scale; the delicate relief-work that had a beginning on the back of the *bureau du roi* takes the centres, and about these plaques are wrought wreaths of flowers and leafage in rivalry with jeweller's work in gold. What the connoisseur now sought was the refinements of chiselling and gilding for which Gouthière became famous. Designer and modeller fell into the background. Gouthière is not known to have modelled any of the bronzes he worked upon; the one piece signed by sculptor and chiseller is our Avignon Clock (XIX, 22) of 1771, and the account for this shows the comparative value put upon the inventor's and the finisher's work.

à M. Gouthières pour Bronze, ciselure et dorure de la manière la plus riche	9,200 livres.
à M. Boizot sculpteur pour le modèle et divers moulages	1,500 livres.[8]

I am not prepared to enter here on the vexed question raised by Molinier whether Gouthière or Thomire chiselled the bronzes on our Riesener furniture; a later authority, M. Jacques Robiquet,[9] gives them to Gouthière. Our *secrétaire,* in any case, is a highly finished piece without and within, and bears the stamp not only, as was known, of the *Garde Meuble de la Reine,* but the crowned C.T of the Château du Trianon, and an inventory mark du No.—15 [PLATE I, D].

I

The remaining *secrétaire* stamped by Riesener [PLATE II, J] goes further in simplicity of woodwork—panels of thuja, with borders of purplewood (*amaranthe*) and a ground of hare-wood under the mounts. These repeat the decoration of G, with a few variations. It has the painted inventory or sale mark No. 3208. Two corner-pieces in Gallery XIII, Nos. 3 and 4, may very well have formed a set with J[10]; the mounts, except on the feet, correspond, but a trophy is substituted on the plaque; one is panelled in thuja, the other in amboyna. They are described in the Bethnal Green Catalogue as "from the Palace of the Trianon, Versailles." The thuja-panelled piece (No. 4) has Riesener's stamp and the inventory stencil N.320. The three are described as having come from the Koucheloff-Bezborodko collection, through Mr. F. Davis, but do not figure on his list.

The two commodes [PLATE II, K and M] repeat the general treatment of the *secrétaires;* one has the fret of marquetry; the other is plain mahogany; a marquetry trophy in K takes the place of the plaque, and two other motives familiar in Riesener's work, fill the frieze. The commode in the Louvre repeats the forms of K but with the marquetry of L. A curious point about K is that the bag of the *musette* in the trophy and some of the flowers do not register where the drawer splits the panel. Riesener's stamp is missing, but the monogram of Marie Antoinette appears in the frieze. Under the slab is painted No. 3063. On M is Riesener's stamp. The characteristic outward-curving line of the centre panel should be noted.

I must leave over some consideration of Riesener's latest manner or manners till I deal with Martin Carlin in my next article. I return now to Leleu. His commode or buffet [PLATE II, H] marks an even greater jump in this time of quick changes than Riesener's; it reminds us of the typical Beneman form, but is simpler. It is stamped twice by Leleu, has the number 1916 stencilled in inch-high figures, and a feature of the frieze is the repeated *fleur-de-lys* which indicates royal ownership. Closely resembling this in general structure and certain details is a small commode in the *salle à manger* of the Petit Trianon.[11] A companion-piece passed from the royal possession to Madame du Barry, who installed it at St. Vrain in 1775. It passed from her through various hands, and its history is given by M. Marquet de Vasselot.[12] Our commode may possibly have been a centre-piece between these two: a commode by Leleu of the same general type is in the bedroom of Marie Antoinette at the Petit Trianon (figured by Williamson on the same plate) and an unsigned commode, the design of whose panel moulding is the same as that of ours, will be found on PLATE L of M. Denis Roche's work. It belonged to Baron Schlichting.

[7] I wonder whether the white marble of a number of these is original.

[8] Adrien Marcel in *Mémoires de l'Académie de Vancluse* (1919), Vol. XIX, p. 116. For the history of the clock see my article, "The Governor's Clock," in the SATURDAY REVIEW, Dec. 2, 1922.

[9] *Gouthière; sa vie, son œuvre* (1912).

[10] By an error in the official catalogue the *secrétaire* G has been associated with them in one of the references.

[11] Reproduced, E. Williamson, *Les Meubles d'Art du Mobilier National,* plate 83.

[12] Note on page 189 of Molinier's *Le Mobilier français au XVIIe et au XVIIIe siècle,* who gives an illustration.

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G—The Queen's Secrétaire by Riesener, from the Trianon. 137.3 cm. by 81.3 cm. by 43.3 cm. (Wallace Collection, XVIII, 12)

H—Buffet by Leleu, from the royal collecti on. 1.02 m. by 1.88 m. by 0.79 m. (Wallace Collection, IX, 13)

J—Secrétaire by Riesener. 137.3 cm. by 97.8 cm. by 43.3 cm. (Wallace Collection, XVIII, 24)

K—Commode with the Queen's monogram, probably by Riesener. 91.4 cm. by 116.8 cm. by 55.8 cm. (Wallace Collection, XVIII, 18)

L—Bonheur-du-jour by Leleu. 109.3 cm. by 82.5 cm. by 45.8 cm. (Wallace Collection, XXII, 14)

M—Commode by Riesener. 88.8 cm. by 134.5 cm. by 61 cm. (Wallace Collection, XVIII, 44)

Plate II. French Eighteenth Century Furniture in the Wallace Collection—VI

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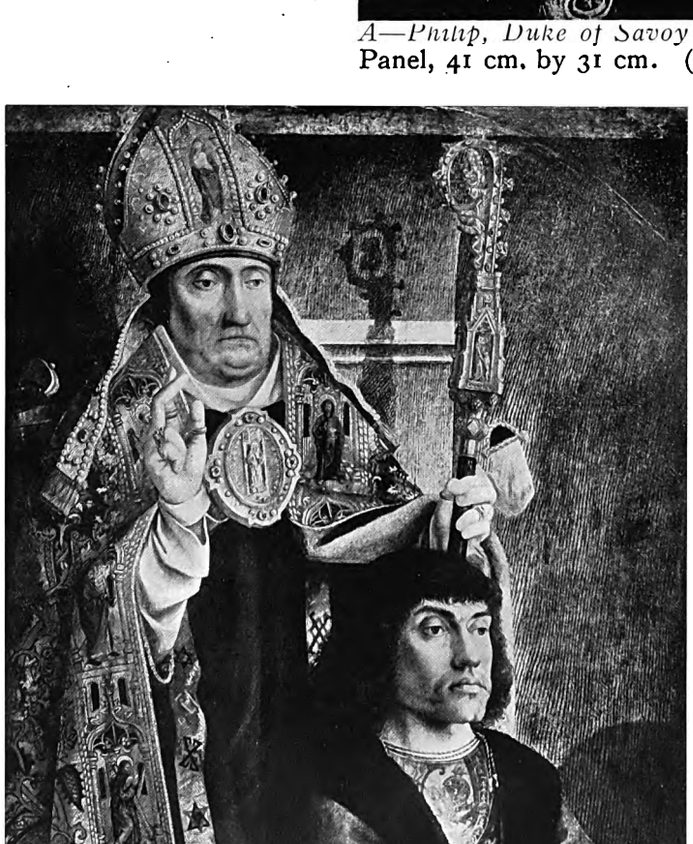
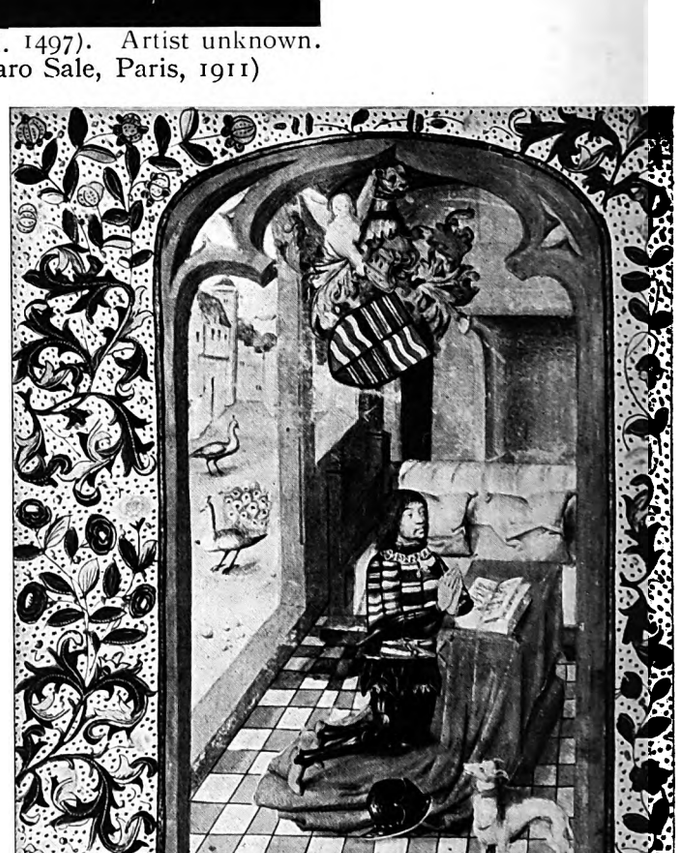
A—Philip, Duke of Savoy (*d.* 1497). Artist unknown. Panel, 41 cm. by 31 cm. (Haro Sale, Paris, 1911)



B—Claude de Toulongeon and his patron Saint Claude (1470-81). Artist unknown. Panel, 1.03 m. by 0.78 m. (Worcester Art Museum, U.S.A.)



C—Miniature from Hours (1481—) of Claude de Toulongeon (*d. c.* 1504). (Messrs. Quaritch)

Plate I. Some Golden Fleece Portraits

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A fourth signed piece by Leleu is the *bonheur du jour* in Gallery XXII [PLATE II, L]. The stamp on this was discovered since my list of signatures was printed. Accidental pressure on one of the bronze bosses released a secret drawer under the small marble slab; on this the name is stamped. Leleu seems to have had a turn for such contrivances. In most of the *secrétaires* there is a secret device in the recess of the upper part; in his *secrétaire*, B, it is necessary to hold the slab at a particular angle before pressing the spring, when a nest of little drawers rises up into the recess. The *bonheur du jour* is a drop from that in its design, but it has one amusing feature, the imitation book-backs on the collapsing shutter. The titles of this little sham library have their interest, but I can only quote them here.

Histoire de Lorian [L'Orient]	iii vol.
,, ,, Lille	ii ,,
,, ,, Havre	i ,,
,, ,, Lisbon	i ,,
,, ,, Diepe	ii ,,
Recueil de Pieces	i vol.
Histoire Galante	i ,,
,, de Perses	i ,,
Œuvre de Piron	ii ,,
Lettres d'Horace	ii ,,
Le Spion Chinois	ii ,,
Lettres de Grammont	i ,,
Histoire Almande	ii ,,
Pièces Divers	ii ,,
Œuvre de Virgile	iii ,,
Histoire de la Marine	ii ,,
,, ,, ,, Chine	iii ,,
,, ,, l'Amerique	ii ,,
,, ,, Brese	iii ,,

The remaining piece [PLATE I, F], which has the pretty obviously false signature shown on Fig. 3, is a small and very charming offspring of the Stanislas bureau, the lion's head turned into a goat's, and the marquetry very bright with its touches of black. It is one of the most perfectly congruous of our series.

FIG. 3

SOME GOLDEN FLEECE PORTRAITS

BY A. VAN DE PUT

THE collection and collation of material for the iconography of the knights of the Order of the Golden Fleece affords sundry opportunities for the "restitution of decayed intelligence" in the field of historical portraiture. It is proposed here to tabulate the conclusions arrived at as regards a few such portraits hitherto mostly without identification or misidentified.

For a sovereign prince, painted portraits are hard to trace of the Duke of Savoy, Philip, 1438-1497. A fifth son of Duke Louis (*d.* 1465) by his consort, a Lusignan of Cyprus, and known as *Philippe sans Terre* until invested with the County of Bresse in 1460, it was not until 1496 that he succeeded to the duchy, after a turbulent career and a long partisanship of the house of Burgundy against Charles VII and Louis XI, whose sister Yolande was consort of his eldest brother Amadeus IX (*d.* 1472). Under Charles the Bold, the Count of Bresse was elected (68th) knight of the Fleece at the eleventh chapter, at Bruges in 1468, and was made governor of Burgundy; his elder brother James, Count of Romont, received the Fleece ten years later.

The face in the portrait here reproduced [PLATE I, A] from the Haro sale catalogue[1] is corroborated as Philip of Savoy's, in all but the detail of the long upper lip, and the cast (?) in the right eye, by an engraving in Ferrero à Labriano (1702).[2] As, however, the engraving presents the head turned to the spectator's right, and the duke with the collar of the Annunziata, the picture with its inscription may be allowed to speak for themselves. The Haro catalogue, ignoring the clue offered by the "S" in the inscription: PHILIPPVS S[ABAVDIAE] DVX, identifies the personage as Philip the Good, of Burgundy, and attributes the work to the French school, "vers 1470." A black chaperon and pourpoint, with red collar, are the principal details of the costume.

The fine *Portrait of a Donor and Bishop* [PLATE I, B] in the Worcester (Mass.) Art Museum, is part of an altarpiece of which the corresponding wing now belongs to an American private collection. The donor has been identified as Antoine de Bourgogne, Count of La Roche-en-Ardenne, an attribution[3] which can hardly have taken into account the discrepancy between the facial angles involved. The key to the problem may in the first place be sought through the saint whose presence, mitred, coped and croziered, so clearly stamps the picture as a votive production. In a work which is no doubt rightly assigned to the Burgundian region this saint's identity hardly admits of dispute; and St. Claude, Bishop of Besançon, abbot and afterwards name-

1 "Catalogue de tableaux anciens . . . composant la collection H. Haro." Vente (Paris), 12-13 décembre 1911, No. 29. Ecole française vers 1470.

2 "Augustæ regiæque Sabaudiæ domus arbor gentilitia," p. 151.

3 "Die Sammlung Oscar Hainaueer. Herausgegeben mit Fachgenossen von Wilhelm Bode," 1897, No. 65a. The companion panel, No. 65 b, shows the donor's wife sponsored by a female saint: Elizabeth of Hungary or Bridget of Sweden, who holds three crowns above and at the back of the lady's head.

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patron of the great monastery at St. Oyand in Franche-Comté, gives the clue to the donor's baptismal or first-name.

The same individual, grey haired and obviously at a more advanced age, is depicted in a manuscript of the late fifteenth century which may as well be called the Toulongeon Hours, for it includes, besides a portrait of a member of that family which is its only index to ownership, a miniature of St. Claude, represented mitred and with crozier and open book.[4] The arms which accompany the portrait are of Toulongeon quarterly with Senecy: 1, 4, gules three bars gemels argent; 2, 3, gules three bars wavy or; with the crest: the head of a hound argent, gorged below the collar with a thorny wreath vert. The personage, who wears the collar of the Fleece over his surcoat, is clad in armour of about the third quarter of the fifteenth century.

Of the three Toulongeons—descendants in the third and fourth generation of Jean II (sire of Toulongeon, by his marriage in 1347 with Margaret, eventual heiress of Senecy)—who received the Fleece, the first two may at once be dismissed from the inquiry; Antoine, a founder knight (9th) of the order in 1429, who died in 1432; and André, elected (27th) in 1432, who shortly afterwards died a pilgrim in the Holy Land (to quote the Fleece roll) without having received the collar.

This leaves for the subject of the miniature, Claude de Toulongeon, Lord of La Bastie, the third and last of his house to be a knight of the Fleece; he was elected (86th) knight at 's-Hertogenbosch in 1481, received the collar from the sire of La Gruuthuyse and from Jean, sire of Ligne, in August, and the robes of the order at the hands of Jean, Lord of Lannoy, in the following September.

The year 1481, which can be advanced as the earliest date of a miniature exhibiting Claude de Toulongeon in possession of the Fleece, may, however, be further defined for the period of the Worcester Museum portrait. Its companion panel represents a female donor who can be no other than that Guillemette de Vergy, heiress of Charles de Vergy, senechal of Burgundy, of another great house of Bourgogne Franche-Comté, whom Claude de Toulongeon married in 1470.[5] These panels may, therefore, be assigned to the period 1470-1481.

Through the extinction of an elder branch of cousins in 1462 and by his marriage, Claude de Toulongeon became the leading baron of Franche-Comté. Son of Antoine de Toulongeon, Lord of Traves, Mont-Richard and La Bastie, Marshal of Burgundy and himself, as has been seen, a knight of the Fleece, Claude is styled in 1483 Lord of Toulongeon, La Bastie, Aultrey and Champlite, Baron of Bourbon-Lancy and of Senecy. He had been knighted in 1453; was a chamberlain to Philip the Good; and was renowned for his unshakable loyalty to the line founded by Duke Philip *le Hardi*. It is interesting to think of him as the ambassador sent to England to invest Henry VII with the Fleece, after his election at the Mechlin chapter in 1491.

Claude de Toulongeon was alive at the chapter of the order held in 1500, and had died before that of 1505 (17 ix). Du Chesne gives evidence for Guillemette de Vergy's second widowhood early in March 1504 (= 1505 N.S.).

By a contemporary of Jacob van Laethem who, free of the Antwerp guild in 1493, became Philip the Handsome's accredited painter in 1516, is the panel [PLATE II, D] representing the latter's father, the Emperor Maximilian I, at a ripe age, in the collection of Sir Francis Crawley Boevey, Bart. (who authorizes its reproduction here), at Flaxley Abbey. The panel was in all probability brought to England by his ancestor, Andries Boevey (1566-1625) of Courtray, whose sons, William and James, acquired Flaxley in 1647. The picture shows Maximilian through Flemish eyes, with accurate rendering of the less apparent peculiarities of feature, though the artist has considerably softened the outline of the nose, by some painters, e.g., Bernhard Strigel, endowed with an over-prominent bridge. The hair, still blond when Strigel painted the Emperor in the early sixteenth century, is grey; the complexion brown, tinged at the cheeks with pink. The son-in-law of Charles the Bold was born in 1459 and died in 1519, having been Duke of Burgundy since 1477, sovereign of the Fleece since 1478, and emperor since 1493.

The portrait [PLATE II, E] in the John G. Johnson collection at Philadelphia, has an inscription in Flemish and French: *Gedaen int Jaer ons here* 1483 *tsinen v.en Jaerre—Fat lan Miiii ° iiii* ^{xx} *& trois ou v. ° an de son eage,*[6] confirming what, indeed, the wearing of the Golden Fleece by a child aged five might be supposed to indicate, i.e., that the representation is that of a

[4] The miniature is at f. 3v. There are also a calendar entry for the saint (3 Dec.) and an antiphon, "ad sanctum claudium antiph;" the suffrages following the Office of the Dead comprise: SS. Michael, All Angels, John the Baptist, Sebastian, Claude, Anne, Susanna, etc. This MS. figures in the "Catalogue of illuminated and other manuscripts, printed books," etc., comprising the property of Capt. J. Harrison-Broadley, etc. Sale, 13-14 February 1922—No. 206. Flemish 1465-85, which gives the portrait for that of André de Toulongeon. I am indebted to Messrs. Sotheby for the photograph here reproduced by permission of Messrs. Quaritch, the present owners of the MS.

[5] Moreri. Du Chesne's earliest documentary evidence for her second marriage dates 1476, "Histoire généalogique de la maison de Vergy," 1625, p. 277, and preuves, p. 318. She was widow, by a first marriage, of Guillaume de Pontailler.

[6] "John G. Johnson. Catalogue of a collection of paintings," etc., III, No. 1175, 1483. *Portrait of a boy.* Flemish (Brussels) artist. I am indebted to Mr. Hamilton Bell for permission to reproduce this work.

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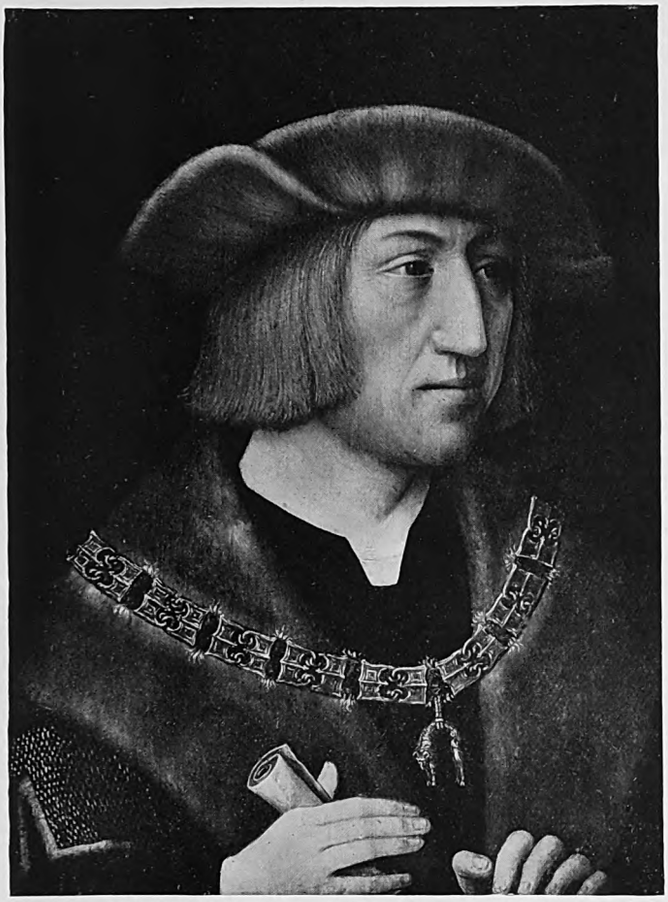

D—Maximilian I (*d.* 1519). Artist unknown. Panel, 37.8 cm. by 28.3 cm. (Sir F. Crawley-Boevey, Bart.)

E—Philip the Handsome at the age of 5. Artist unknown. Dated 1483. Panel, 29.2 cm. by 24.1 cm. (John G. Johnson Collection, Philadelphia)

F—Jean, Marquis of Bergen-op-Zoom, 1555-67. Artist unknown. Panel (oak), 49 cm. by 33.5 cm. (Ericsberg Gallery)

G—The Marquis of Bergen-op-Zoom (from Eremundus, 1619)

Plate II. Some Golden Fleece Portraits

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sovereign. The Archduke Philip the Handsome, Maximilian's son by the Burgundy heiress, was born in 1478 (23 vi) and he was, like Toulongeon, elected to the Fleece at the 's– Hertogenbosch chapter in 1481. The fair-haired Philip wears an orange brocade waistcoat with trimmings of black fur. He was, at the date of the picture, already Duke of Burgundy, his mother having died in 1482 (27 iii).

After the Counts of Egmond and Horn, and the Baron of Montigny, Horn's younger brother, the most distinguished and unfortunate of the Low Country patriots in the contest with Philip II of Spain, was the Marquis of Bergen-op-Zoom. It fell to Bergen, an outspoken believer in toleration, to convey to Philip in 1566 a national remonstrance in favour of religious freedom. His death at Madrid " in the prime of life " in May, 1567, brought about by the rapidly-increasing gravity of the crisis at home and the illness under which he had set out for Spain, probably saved him from the fate which overtook his friend and fellow-envoy, Floris de Montmorency, Baron of Montigny, at Simancas in 1570.

Jean de Glymes, second Marquis of Bergen-op-Zoom and Count of Walhain, hereditary *grand-veneur* of Brabant and Flanders, chamberlain to Charles V, grand bailie and captain-general of Hainault and, from 1560, governor of Valenciennes and Cambrai, was son of Antoine de Glymes, first marquis and count (*cr.* 1533), and his wife Jacqueline de Croy. Father and son were knights of the Fleece, the former elected at the Tournay chapter of 1531, the latter in 1555 at Antwerp. The *Portrait of an Unknown Knight* of the Order [PLATE II, F] in the Ericsberg Gallery, Sweden, shows the second marquis of true Brabançon type, and in the upper part of the face not unlike old Jan van Glymes, *met de lippen,* his great-grandfather (*d.* 1427),[7] who was fourth in male descent from Duke John II of Brabant. The picture, which I am allowed by Mr. S. Strombom[8] to reproduce from his catalogue of the collection, appears to have been engraved in more than one seventeenth century Dutch history. A print in Van Meteren (1614) is, as a likeness, closer to the painting than that from Eremundus[9] which, as it gives the marquis facing to the spectator's right, we reproduce here [PLATE II, G].

[7] De Rouck, " Den nederlandtschen Herauld," 1645, p. 317. Cf. the genealogy in Butkens' " Trophées," 1724, I, 656.

[8] " Porträtsammlungen, I. Ericsbergs Fideikommiss toeskrivande Katalog," Stockholm, 1917, No. 6, pl. 4, by an unknown painter of the school of A. Mor; dark brown complexion and hair, beard and eyes. An Austrian archduke?

[9] " Origo et historia Belgicarum tumultuum," 1619, f. 99.

FLOTSAM OF LATER ANGLO-SAXON ART—III[1]

BY H. P. MITCHELL

THE pen-drawing on PLATE V, C, reproduced from a MS. of the *Psychomachia* of Prudentius,[2] affords a good example of the voluminous treatment of drapery in Anglo-Saxon art of about the end of the tenth century. The subject illustrates *Patience proof against the shafts of Anger,* represented in a highly conventional manner. Substitute a lily-pot for the broken sword and spears, and the composition might serve for an Annunciation shorn of its usual accessories.

If we examine the characteristic treatment of drapery in the figure of Anger on the left, the essential features are the diagonal festoon of folds across the legs, the fluttering edges, the angular series of folds between the thighs, the girdled pleating at the waist, the swirling ridges on shoulder and abdomen, and the dragging folds at the opening of the sleeve. The manner of using and combining these features forms a highly distinctive style.

Beside this drawing, PLATE V, B shows an ivory carving in the Martin LeRoy collection, Paris, representing the *Baptism of Christ,* which has been described as an example of the art of Languedoc in the second half of the twelfth century.[3] It will be seen that practically the same treatment distinguishes it as is found in the drawing just described. The identity of handling of the sleeve is particularly striking, and it is hardly possible to escape the conviction that the carving (incomplete at the sides and top) is from the same school. Comparison with the drawings of the Benedictional of St. Æthelwold (963-984),[4] from which a figure detached from a

[1] Parts I and II appeared in the BURLINGTON MAGAZINE for February and April respectively.

[2] British Museum, Add. MS. 24,199, fol. 9v. It formerly belonged to Bury St. Edmunds, and later formed part of the library of Archbishop Tenison (1694-1715). (J. A. Herbert, *Illuminated MSS.,* 1911, p. 111. R. Stettiner, *Die illustrierten Prudentius Handschriften,* 1905, pl. 53.) Sir E. M. Thompson's view of a Continental origin of this MS. (*English Illuminated MSS.,* 1895, pp. 18-21) is no longer accepted, at any rate as regards its drawings, which are of pronounced Anglo-Saxon style. Certain added drawings moreover (e.g. Thompson, pl. iv, 1, 2) are in a style so closely akin to that of the Easter Tables, illustrated on PLATE III, C (previous article), that we are justified in regarding them as the work of the same fine artist, who seems to belong to Canterbury, working about the middle of the eleventh century. Thompson seems to have overlooked this point.

[3] *Collection Martin LeRoy. Catalogue raisonné, fasc. II, Ivoires et Sculptures,* par R. Koechlin, 1906, No. 17, pl. ix. M. Koechlin's attribution is admittedly tentative and dubious. I have to thank my friend M. Marquet de Vasselot, Conservateur at the Louvre, for his kindness in permitting the reproduction of this object from the photogravure of the Catalogue.

[4] Written in the Cathedral priory, Winchester. Facsimile edition, Roxburghe Club, 1910. (See Note 12, previous article.)

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group (the *Doubting Thomas,* fol. 56v) is reproduced on PLATE V, A, confirms the attribution to an Anglo-Saxon artist of the late tenth century.

On PLATE V, D, a subject is shown from the Missal of Robert of Jumièges, Archbishop of Canterbury, now in the Municipal Library at Rouen.[5] The MS. was probably written at Newminster, Winchester, between 1008 and 1025,[6] and illustrates the style of Winchester art some thirty or forty years later than the Æthelwold Benedictional. Here a superb angel warns the Magi not to return to Herod. The Magi, whose Phrygian caps betoken their Eastern race, lie asleep together in one bed—an example of this subject more than a century before the earliest representation of it cited by M. Mâle,[7] though it is not suggested that the composition may not be based on some still earlier example.

Another subject in the same MS., the *Ascension,* shown in its more essential part on PLATE V, E, has a value for the history of art of a high order as an original conception. Dr. Homburger, dealing with the iconography of this subject, finds the realistic representation of the figure of Christ as partly lost in the clouds to be a new type. The same idea is seen, however, in the *Translation of Enoch* in the Bodleian Cædmon, illustrated in the previous article [PLATE III, B], and it becomes an interesting question which of these MSS. is the earlier and may claim to have originated the motive.[8] If, as seems probable, the crudeness of the Cædmon representation may be taken as evidence of priority, it will be necessary to date the execution of that MS. in the first quarter of the eleventh century, instead of the second quarter as has been assumed.

Speaking of this Cædmon of the Bodleian Library (MS. Junius XI), Professor Morey of Princeton remarks that " In treatment of episode the drawings show all the inventiveness of the Anglo-Saxon genius. It is true that no cycle of subjects in mediaeval art shows greater variety of iconography than the Genesis story, but the Junius draughtsmen not only show the greatest divergence from other versions where the opportunity for comparison exists, but . . . many of the compositions are unique." . . . " Here and there are reminiscences of earlier types " as in the representations of Satan, the dragon-mouth of Hell (derived ultimately from Eastern sources), and the story of Cain and Abel (where the treatment recalls the seventh century Ashburnham Pentateuch from Southern Gaul). " . . . In the story of the Flood, the traditional stepped pyramid, or *Ziggurat*-form of the Ark, is retained, which first appears in the Vienna Genesis. But the Junius artist was the first in the Middle Ages to give the Ark the additional aspect of a ship, a *motif,* of course, derived from the text of the poem, and reflecting the Anglo-Saxon familiarity with things of the sea which gives this section of the (Cædmon) Genesis so vivid a character. On the other hand, Noah's ' vintage ' is translated in characteristic fashion into a scene of ploughing." " The drawings show an inventive power, even considering the advantage they possess by being based on a highly imaginative text, which is equal to anything in Anglo-Saxon art. This is no small distinction, for the Anglo-Saxon is the most original of all the Romanesque styles."[9]

The high artistic worth of these Anglo-Saxon works is manifest, and not least in their originality and freedom of design. Even where, as in the illustrations to Prudentius, the compositions are derived from some earlier model, they are often treated with remarkable freedom by the English artists.

An example of this originality has been noticed in the invention of a new manner of representing the Ascension subject. The ivory crosier-head illustrated in the previous article [PLATE IV] offers apparently original compositions of great beauty for most or all of the subjects represented on it.[10] Of one of them, indeed, which I have described as the *Three Marys in bed waking to visit the Sepulchre,* I have discovered no other representation in Christian art, though it is probably adapted from the familiar subject of the *Three Magi in bed,* of which an example is represented on PLATE V, D.[11] It is clear that the subject of Anglo-Saxon ivory-carvings, now being investigated by Professor Goldschmidt for

[5] MS. Y, 6. Given by Robert of Jumièges, when Bishop of London (1044-1051), to Jumièges Abbey. Facsimiles of the miniatures in H. A. Wilson, *The Missal of Robert of Jumièges,* Henry Bradshaw Society, XI, 1895, from which our illustrations are reproduced by permission.

[6] Herbert, *Illuminated MSS.,* p. 128.

[7] On the west front (not the cloister as stated) of St. Trophime, Arles (E. Mâle, *L'Art religieux du XIIIe siècle en France,* 3 ed., 1910, p. 269.)

[8] O. Homburger, *Die Anfänge der Malschule von Winchester im X. Jahrhundert,* 1912, pp. 19-21. The iconography of the Ascension has since been discussed by Mr. E. T. Dewald, of Princeton (*American Journal of Archæology,* 2 Series, XIX, 1915, pp. 277-319), who quotes an example of the disappearing figure in St. Bernward's Gospels at Hildesheim, of date 1011-14 (p. 317). The figure is there shown, however, walking on the Mount of Olives, hidden from the waist up in an ornament representing the opening heaven—an approximation only to the Anglo-Saxon conception. (See also C. R. Morey, as in Note 9, p. 194.)

[9] C. R. Morey, *The Illustrations of Genesis;* in C. W. Kennedy, *The Cædmon Poems,* 1916, pp. 192-4.

[10] A remark in that article at the bottom of p. 167 needs correction. The crucified Christs with open eyes should have been described as *surviving until* the 13th century—as a type they belong to an earlier period.

[11] Compare especially E. Mâle, *op. cit.,* fig. 111. It may be well to add that there is no room for doubt as to the sex of the three figures on the crosier.

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his great work,[12] should offer an exceptionally interesting field for study.

[12] A. Goldschmidt (with P. G. Hübner and O. Homburger), *Die Elfenbeinskulpturen aus der Zeit der karolingischen und sächsischen Kaiser, VIII-XI Jahrhundert*, 1914— .

REVIEWS

Hirth Anniversary Volume. (*Asia Major.*) Edited by BRUNO SCHINDLER, PH.D. lxxxiii + 705 pp., 11 plates and 3 maps. (Probsthain & Co.) £3 15s.

Dr. Hirth's seventy-fifth birthday on 16th April, 1920, was honoured the same year by thirty admirers who contributed to a *Festschrift* forming the eighth volume of *Ostasiatische Zeitschrift*. Now again the esteem inspired by the veteran sinologue is evinced by these Oriental studies written by twenty-seven other scholars. The collection provides the introductory volume to a new venture, named *Asia Major*, which will, we are told, appear quarterly in future. It is a journal devoted to the study of the languages, arts and civilization of the Far East and Central Asia—a wide range, indeed; and its scope is suitably exemplified in this bulky volume. China, Japan, Central Asia, Tibet and Siberia provide material for articles on history, geography, literature, art, religion, and problems racial and linguistic. To review adequately these multitudinous topics is obviously an impossibility, and so it is proposed to speak chiefly about the contents dealing with art. The importance of Dr. Hirth's own work in this domain of Oriental scholarship is well known. No less than eighteen out of his total hundred and sixty-two writings up to date are concerned directly with the art of the Far East. One of the most valuable was published in 1897 under the title *Über die einheimischen Quellen zur Geschichte der chinesischen Malerei*. In it he gave for the first time a descriptive outline of the oldest comprehensive history of Chinese painting, written in the ninth century by Chang Yen-yüan. It is, therefore, peculiarly fitting that a volume celebrating Dr. Hirth's achievements should contain a translation from this classic, the *Li tai ming hua chi*. The passage chosen by Mr. Waley is "on the criticism, collection, purchase and handling of pictures," and very welcome reading it is. Every keen collector now would echo these sentiments of more than a thousand years ago:

> Scrolls and paintings ought not to be lightly entrusted to any but experts. They ought not to be looked at near a fire nor by a candle nor on a windy day, nor by one who has just been eating or drinking sticky substances, till he has washed his hands. Huan Hsüan [369-404 A.D., a patron of Ku K'ai-chih] was passionately fond of his paintings and scrolls, and always showed them to visitors. One day a boorish guest who had been eating *han-chü* [cakes cooked in butter] fingered the pictures and left great slimy marks upon them. Hsüan was bitterly distressed and from that day made all those who wished to see his paintings first wash their hands.

Then again, speaking of his love for mending and mounting old pictures, Yen-yüan writes:

> My wife, children and servants all made game of me saying, "What is the use of spending the day in such unprofitable pursuits?" Then I would sigh and say, "If I did not follow unprofitable pursuits, how could I gladden the limited span of my life?" and my attachment to this pastime became deeper and deeper.

Next after the too brief passage from this likeable old connoisseur one turns in order of importance to an article by Dr. E. A. Voretzsch on a famous bronze cauldron among the treasures of an island monastery in the Yangtse. It is known to many of us from the account in Bushell's *Chinese Art* (Vol. I, 82-4), where a native wood-cut, strangely unlike the actual object, is reproduced. Here five photographs are given of the tripod in different positions. The author discredits the generally-accepted belief that the bronze belongs to the ninth century B.C. as indicated by its inscription (translated first by Bushell). He puts it some fifteen hundred years later; though why, if it be a comparatively recent reproduction, he should label it T'ang does not seem quite clear. The copying of ancient models was just as rife under the Sung and later still.

In spite of eloquent arguments, Agnes E. Meyer fails to convince one that she has discovered the earliest extant example of Chinese landscape painting. Seals and eulogistic inscriptions are of slight significance if the picture itself does not bear scrutiny, and it is not easy to believe that the clumsy composition she reproduces came from the brush of China's greatest calligraphist, Wang Hsi-chih of the fourth century.

Mention has been made that no fewer than twenty-seven writers contribute to the pages of the massive book under review, and it may be said truly that many of the articles are of sufficient importance each to merit a review to itself. But space does not allow of more, except to advise every serious student of Asiatic subjects to read a symposium of scholarship worthy of the distinguished sinologue to whom it is dedicated.

W. PERCEVAL YETTS.

Degas. By JULIUS MEIER-GRAEFE. Translated by J. Holroyd-Reece. 87 pp. + 100 pl. (Benn Bros.) £2 12s. 6d.

Unlike Mr. Meier-Graefe's recently-translated biography of Van Gogh, this book consists in a critical essay. When the author touches on the artist's career, it is merely in the course of his analyses of the pictures and drawings. The result is that we see with greater clearness how

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Degas' life as an artist was divided into several fairly distinct periods.

After the preliminary difficulties in adapting himself to the teaching of older artists, of Manet, David, Delacroix, Courbet, and Corot and the Romanticists, Degas first appears to us as a keen observer of the attitudes and movements of the individuals in his immediate environment, an interest that is quite evident even in the earliest of his portraits. His patient pursuit of more and more expressiveness of this peculiar kind, rapidly led him to choose as his own special subjects the life of the ballet stage, and of the race-course. Here his amazing power of reconstructing a rapidly-changing attitude of limb and body could be exercised to the utmost. As his eye and hand became co-ordinated and trained to the task, the attitudes of his dancers and jockeys and horses became more and more momentary, until the composition of some of his drawings came to have a certain "accidental" appearance, like snapshots. At last he mastered the representation of movement so perfectly that he could devote himself to studying form as such. It was from that moment that sculpture began to attract him. Always he had been intent chiefly on drawing, even ambitious pictures having been elaborated, in the studio, from innumerable drawings made from life. The brush was handled like a great pencil. Colour hardly seemed to matter. To the end he remained a draughtsman in paint and pastel, and not until he had completely solved in his own way all the problems of bulk and space that interested him, did he take colour with complete seriousness and make of it a shrewd exponent of his formal design. In his later days we find him becoming more scientific, simpler, more austere and far more intense. He grew less interested in the charm and elegance that had bewitched and graced his youth. The human being interested him, as an artist, less—the figure interested him more. Bodies and limbs he regarded and arranged for his purposes as a composer, almost as if they had been dead matter, as has been the way with certain great sculptors. The truth is that Degas—and this we have only recently had a chance of realizing—had the soul of a sculptor; with all his agility with pencil and brush, he saw and felt the visible world much as a sculptor does, or should. How closely are the visual arts related, and how vague is the area that lies between the æsthetics of design in three-dimensional drawing and painting, and of design in modelling and sculpture! One result of Degas' rapid development from the world of illustration to the world of design was to cause his later work to be misunderstood by the very people who had most fully responded to his early pictures. He outstripped his public, as the genius does. Even here and now the division of opinion is still evident. Perhaps the difference between the early and the late Degas, which is a difference that occurs continually throughout the history of art, represents a permanent division in the human mind, and will continue. Personally I feel the late Degas to be the more important, but it would be foolish not to realize that these superb later works possess little of Degas' early decorative quality. They are not objects with which simply to beautify a wall, but objects beautiful in themselves, on any wall, or on no wall, laid on the floor or held on one's knee; they have an independent existence. Time will tell whether they have not a greater and above all a more permanent power to satisfy.

The earnestness with which Mr. Meier-Graefe attacks the great tasks he sets himself is very inspiring at a time when, for one purpose or another, vast numbers of senseless books on modern art are published. And he has the great gift of being able, or so one feels, to put on to his paper his whole experience of the subject in hand. Part of his æsthetic I cannot agree with, and parts of his text I frankly do not understand. I shall not undertake to decide whether the ambiguity of passages like the following is due to the original German or to the translation:

> The weakest of them all, and, therefore, probably the earliest, is his copy after Holbein. Degas made an attempt at simplification, and it would be possible, by sacrificing verisimilitude to the detail of drawing in the original, and by means of an all-embracing wealth of richly toned colour. The attempt was unsuccessful because the painter in him failed.

The book is produced more handsomely than the German edition, being arranged very well and printed with rare good taste. The hundred odd collotype plates, one of which we reproduce on the previous page, are the great feature of the English edition and are almost as fine as monotype illustrations can be. R. R. T.

A Descriptive Catalogue of the Latin MSS. in the John Rylands Library at Manchester. By M. R. James. 2 vols. Vol. I, 328 pp. Vol. II, 187 pl. (Quaritch.) £4 4s.

The Governors of the John Rylands Library, the Oxford University Press (responsible for the production) and Dr. M. R. James, have, by publishing these two fine volumes, deserved well of all lovers of illuminated MSS. In the case of the last-named gentleman it is but one of many such debts which we owe him. The Library Authorities were indeed fortunate to secure his aid. As usual, his learning is only equalled by his modesty.

The collection of MSS. here described and illustrated is mainly remarkable not so much for the number of outstanding works of art—though first-class examples of both illumination and calligraphy are not rare—as for its unusually varied and representative character. Thus we have works of every century from the sixth

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Danseuse, by Degas. Pastel, 62 cm. by 42 cm. (Luxembourg Gallery)

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downwards, ranging over England, France, Flanders, Germany, Holland, Ireland, Italy, Portugal, Spain, and Switzerland. Again, of the 183 items described, *Horæ*—which in most collections are in overwhelming majority as compared with any other class of work—number eighteen only. Practically every other class of MS., liturgical, theological, hagiographical and secular, is well represented. It should be noted that no less than thirty of these books can be precisely dated. The great majority were purchased from the Earl of Crawford and Balcarres in 1902, the actual nucleus of just over twenty from Earl Spencer in 1892, the remainder from various sales or booksellers. Many have descended from famous owners or have passed through important collections. To enumerate all these would exceed our present limits; we may mention at random Popes Julius II and Pius VI, Mary Queen of Scots and the Emperor Otto II (or III); the Abbeys of Stavelot, Evesham, Whalley, Byland; the Ashburnham, Phillipps, Allard, Drury and Libri collections. The collection, by the way, is further notable for a number of fine early bindings. It is only possible to touch on a few leading items, where many deserve record. The twelfth century Spanish *Beatus*, without being as a whole of the very highest class, is of uncommon interest, and often reaches a high standard of excellence. Of the same date but finer execution are the Dinant *Gospels*. No. 16—part of a Franco-Flemish *Bible* of the thirteenth century—is of uncommon beauty, and the fourteenth century French *Apocalypse* a highly artistic production. The thirteenth century is worthily exemplified in the *Psalter* of Jeanne of Navarre (French), the splendid Sarum *Missal* (English), and the French *Psalter and Horæ* (No. 117). Of the earliest MSS. the *Psalter* of *St. Maximin* (German ninth-tenth century), and the late tenth century French *Gospels*, deserve special note. Italy is superbly represented by two works remarkable in every respect: the *Lyra* (Nos. 29-31) and the Colonna *Missal* (Nos. 32-37). Not only are these of notable splendour and beauty, but it is possible to assign each of them to a definite historical owner; moreover, in one case we know the scribe, in the other the probable artist. Fine, too, is the fifteenth century Flemish *Horæ* (No. 39). F. M. K.

Antique Rugs from the Near East. By WILHELM BODE and E. KÜHNEL. Translated by R. M. Riefstahl. (American Handbooks on Fine and Applied Arts.) 66 pp. + 95 pl. and frontispiece in colour. New York (Weyhe). $5.

Masterpieces of Oriental Rugs. By WERNER GROTE-HASENBALG. Translated by Barry Gifford. 3 volumes. Vol. I, 122 pp. Vols. II and III, portfolios containing in all 120 col. pl. Berlin (Scarabæus Verlag). £1 1s.

There is no necessity to introduce the reader to the first of these two books, which under its German title of *Vorderasiatische Knüpfeteppiche* has long been known to students. The translation follows the third German edition, with a few supplementary observations added at the end. This excellent handbook of sixty-two pages remains the most authoritative summing up of the archæology of Near Eastern rugs as it is known to us to-day. Naturally it is a work of considerable compression, in no way intended to supplant the larger treatises on the same subject, while no reference will be found to Chinese, Spanish and Early English rugs. The ninety-six plates are judiciously chosen to illustrate all the types of carpet illustrated in the volume, and those concerned should be thanked for placing this serviceable monograph at the disposal of people not acquainted with the German language.

The other volume, the short text of which is a translation of the German author's *Meisterwerke orientalischer Knupfkunst*, deserves more notice and very cordial praise. The text indeed is short, though serviceable, consisting of technical notes, on the two little portfolios of reproductions. There are 120 of these reproductions in colour, each slightly larger than a picture postcard. The portable size will certainly recommend them to students, who will be able to carry them about comfortably on their travels or in museums. Considering the low price of the book and the number of carpets illustrated, the plates cannot pretend to be magnificent specimens of production. In fact there is no pretension about them. But within the imposed limits they serve their purpose admirably, being clear and faithful to the original colours. Altogether the publishers are to be heartily congratulated on an entirely intelligent experiment, and the three little volumes thoroughly deserve any success they may get. F. B.

The Merchant of Venice. By SHAKESPEARE. 98 pp. ill. + 5 col. pl. by Thomas Lowinsky; **Macbeth.** By SHAKESPEARE. 84 pp. + 10 col. pl. by Charles Ricketts. Printed from the Folio of 1623. (The Players' Shakespeare) Edition of 450 copies. (Ernest Benn.) £4 4s. each.

It is not our business to review books; we must confine ourselves to dealing with book illustrations. The First Folio is the greatest book in the language, and, with all its faults, defies every incursion of the scholar, and remains perhaps the best and most readable edition of the poet. In the present exquisite and tremendous edition, the printing and spacing are as worthy of the matter as one has any right to expect. The decision to illustrate such a book with present-day drawings confronted Messrs. Benn with a well-nigh insoluble problem. Whether a Michelangelo would be good enough for the task is not an unreasonable though it is an idle question, and the publishers did their best by asking Mr. Albert Rutherston to undertake the task of selection. The result is

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that the first two volumes, *Macbeth* and *The Merchant of Venice,* are illustrated respectively by Mr. Charles Ricketts and Mr. Thomas Lowinsky. These illustrations consist of separate coloured plates and of line blocks in the text. Both the artists have given us of their very best. The separate plates can be considered as things apart, and may be acceptable to readers with an artistic sense, though it might be better in the remaining volumes to relegate the coloured plates to a place of their own at the end of the book. The drawings let into the text should in our opinion be entirely suppressed. They distinctly distract the eye as it passes over the beautifully-spaced lettering and, pleasant enough though they in themselves are, they do disturb the mind as it follows the rhythm of the great lines. R. R. T.

National Art Collections Fund. XIXth Annual Report (1922). La Société des Amis du Louvre. 1897-1922.

These two excellent illustrated books, the first dealing with acquisitions for 1922, the other being retrospective, represent as no other publications do, the abiding interest of the public in art. Both societies appear to have recovered from the effects of the war. If we take our art less seriously than do our Paris friends, there is no indication of it in this record. In 1904 our membership was 551; to-day it is 3,028, some two hundred persons having joined in the year covered by the report.

A MONTHLY CHRONICLE

THE PRE-RAPHAELITE EXHIBITION AT THE TATE GALLERY.—It is not difficult to disentangle the reasons why, if we are to speak the truth, the "pre-Raphaelite" illustrators of the 'fifties and 'sixties, on paper and on canvas, in black and white or in colours, cause, in the spectator of to-day, sensations mainly of excruciating boredom. The illustrations retain their interest as curiosities of biography, and writers who have treated of them have shown their judgment by filling the pages they dedicate to this somewhat stagnant "movement" mainly with personal gossip about the artists themselves, their quarrels, their families, and their models. There are degrees and there are exceptions. In the picture numbered 46a and entitled *Little Toothless*, the human interest, the skill and the tenderness of Ford Madox Brown, places him as always in a category apart. The work of Frederick Sandys again is armed in perpetuity by enveloping draughtsmanship of a rare order against the indifference of posterity. The style compels admiring attention. The fear of death in his *Autumn* (76), for which the astonishing cartoon in pen and ink lent by Norwich hangs in a corridor outside, is not only in the still and silent drama of the figures. Every detail of the aristocratic English homeland landscape adds its stroke of poignant irony to the shade of emotion that is expressed by the group of the three protagonists.

The rise of the "poet-painter" Rossetti and his companions, before the echoes of Turner's glorious funeral had died away, is an odd paradox of history. We are always impressed in England by versatility. The memorial bust on the Chelsea Embankment which represents Rossetti writing a sonnet on a piece of paper that is lying on a painter's palette, of all inappropriate desks conceivable, has never raised a smile. Whistler, it is true, in his American naughtiness, said that he hoped no one would raise to him a monument "with a spigot in his stomach." It has always been taken for granted that Rossetti's pictures must be poetical because the painter wrote poems. The truth would hardly be strained if we said that probabilities were the other way. Turner's verses were certainly execrable, though his universal poetry as a painter places him at the summit of his art. We hardly need to turn to the pages of biography to learn that "Rossetti never thoroughly mastered the difficulties of drawing the human form."

We are told, in the preface to the catalogue of the present exhibition at the Tate, of the pre-Raphaelites that their

> fertile and noble imaginations gave adequate interpretation to the great themes of literature from the Bible, Dante, Shakespeare and Keats, which they selected to illustrate. As illustrators they revealed an extraordinary wealth of lovely human types and freshly observed expressive gestures, and no painter has surpassed Rossetti in giving expression to romantic passion with such perfect fusion of bodily and spiritual loveliness.

The utility of these exhibitions is that it puts the repetition of such phrases to the test, and teaches us perhaps to put more trust in our faithful eyes. The word "adequate," with its suggestion of finality, is probably a slip as applied to "interpretation." But fertile these designers can hardly be said to prove themselves. Nor "noble" I should have thought. The subjects sometimes suggest themselves as they might be seen by a sniggering acolyte. While the standards of the tractarian drawing-room are very properly observed, there is a certain fussy and self-conscious pottering over female charms which is anything but noble. Whistler's dictum about Rossetti was unkind, but it contained, as did most of his gibes, some shrewdness. "Rossetti," he said, "Rossetti is not a painter, Rossetti is a ladies' maid."

No illustrator can make noble designs who does not conceive the figure as a whole. Rossetti had the limitations of the face-painter, in which respect he was a thorough Cockney, and by no

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means Italian. His dramas were conceived firstly and chiefly by an attempt at facial expression, often still and enigmatic, but none the less they fall under the heading of the art of grimace, as opposed to the art of figure-painting. There is no sense of composition. Figures are not opposed to each other in natural contrasts. No rhythm runs through the lines. There is no sense at all of the existence of the spaces intervening between the figures as having an existence of their own. And, above all, what makes it impossible to compare his work with that of the great painters, is that it does not exist in light and shade. In this very exhibition we come across a drawing by Charles Keene (315) who takes us to Cleveland Street and nature. The blind is up, and the sun has risen. By his light alone or by the light of the torch that was stolen from him, is form revealed to us.

WALTER SICKERT.

THE LEFEVRE GALLERY exhibition of modern French painting has deservedly attracted great attention. At last London students of painting are from time to time enabled to see without travelling to Paris the work of the great French painters of the nineteenth century. Among the earlier masters here are two works by Corot, both painted within a few years of his death. That of the *Farm at Etretat* (13) is pleasing, and retains something of Corot's early power, but it is a pity that we are not shown more Corots of the better periods. The exhibition is rich in Courbets. There is a rarely modelled *Portrait of the Artist* (6) at the age of thirty-three, which leaves us astonished at Courbet's knowledge and control of his material. That was his great possession, and had it been allied to a sense of design, Courbet might have been one of the world's great artists. Among the Daumiers is the celebrated oil monotone, *Don Quixote and Sancho Panza* (17).[1] Our terminologists love to tell us that oil paint should be used, as its name and its nature seem to suggest, thickly. But in this, which is *par excellence* the sketch in oils, the canvas grain is plainly visible all over and the thinly stained medium has trickled down at the bottom like rain on a window pane. Rhythm and expressiveness of line were surely never used more satisfyingly as comment on the most tragic of jests. The Daumier study in oil for *The third class carriage* (18) gives me pause. The first impression of its loose, soft modelling and its rather dull characterization did not suggest the name of Daumier. Further examination of it has done nothing to dispel the feeling that the attribution to Daumier is unjustified. In the same room as these pictures are two good Monets, one of shipping and one of the Pont Neuf, an excellent Renoir figure study and a Renoir landscape. Upstairs, Degas predominates. Every time one sees the large *Portrait of Duranty* (25) he is more and more affected by its monumental grandeur. How marvellous that so rapidly woven a web of short, almost isolated brushstrokes should amount to something so stupendously complete! The vision of the scene before him existed in his mind, one feels sure, in the most complete and substantial way; only the greatest familiarity with the mental image could have enabled him to embody in the actual painting everything contributing to the reality of the artistic idea without any extraneous matter whatsoever. There is nothing here of experimenting. The scheme was limited and simple, but it was carried out with thoroughness, and when the task as originally laid down was finished, the eye was satisfied, and the work immediately ceased. Degas' small *Le coucher* (27) is a really exquisite pastel. The sensitiveness of the line of limbs with its masterly indication of fatigue and languid motion, the simplicity and the infinite softness of the modelling and the clear way in which it explains the solid structure of the trunk, the quiet, harmonious glow of the colour, fix it in the memory as one of the best things in the exhibition. The large oil by Degas of *Four Dancers* (28) has some great passages, notably the lovely arrangements of heads and arms and shoulders on the left. That part we reproduce on our Frontispiece, the great size of the canvas making a small illustration of the whole rather unsatisfactory. There are several charming Sisleys. Just within the door downstairs is a rather early Renoir landscape of about 1872, *The Wind Clap* (19), whose modest colour makes it liable to be overlooked. The picture, however, repays study. It is perhaps not quite characteristic of Renoir, and yet there is so much vitality in the painting of the tossing forms of the grass and bushes and of the racing clouds, that the picture may be classed with the best of Renoir's works.

BONNARD'S pictures are shown at the Independent Gallery. One sees little in London of this artist's work, although he is one of the most familiar contributors to the Paris shows. The present exhibition, though not extensive, is sufficient justly to represent a fine painter of not very great versatility. Bonnard is peculiar in the way in which he reduces all the objects before him to a dead flat, patchwork pattern, quite incompatible with the expression either of three-dimensional design or with perspective, of both of which he seems to be completely oblivious. In his large *The Garden* (6), there is

[1] Illustrated, BURLINGTON MAGAZINE, Vol. XL, June, 1922, p. 276.

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little or nothing to indicate which of the trees are close up to the spectator and which are at a distance; and the receding pathway with the black dog on it might be a piece of red material standing vertically or at any angle at which we care to imagine it. These considerations, and the fact that the picture, like Bonnard's work in general, gives us no precise clue to the sort of enjoyment the artist experienced in the garden as a garden, force the observer to confine his attention to the arabesque, to the colour and to the brushwork. The tangle of colour has much of Gauguin's simplicity, directness and fire, and even more than Renoir's richness, variety and brightness, with something else that is wilder and more exotic. The tremendous pitch to which the colours are raised gives the canvas the aspect of a garden indeed, where masses of gaudy blooms are blown by the wind, blown not into a delightful disorder, as in nature, but into balanced forms. The gay pigments—there is not a grey patch anywhere on the canvas—are given their maximum effect, not only by the skilful way in which they are contrasted in hue and tone, but by the verve with which they are brushed on. It would be hard for anybody to come into the presence of some of the brighter of these canvases (Nos. 5, 6, 10, 12, 13) without being arrested and fascinated by the heat and excitement of the mood in which they might seem to have been conceived. Bonnard, like so many of the rest of us, is at his best when at his brightest, but there are times when, as in the two large *Paris Street Scenes* (Nos. 1 and 2) and in the *Woman in Interior* (16), a calmer tide sets in; then the fierce colour scheme is reduced to a translucent, pearly tone through which hints of splendour still mingle, for all the world like those of a sky after a gorgeous sunset.

JUNE EXHIBITIONS include: Ivories at the Burlington Fine Arts Club. Recent acquisitions of the Contemporary Arts Society, at Grosvenor House. New English Art Club. Nineteenth century French Art, at Messrs. Knoedler. Mr. Max Beerbohm's caricatures, at the Leicester Galleries. Paintings and drawings by Mr. Duncan Grant, at the Independent Gallery. Further particulars of these and other exhibitions will be found on page 2 of our advertisement section.

MR. A. M. HIND will deliver a course of four Lantern Lectures on Tuesdays, June 5th, 12th, 19th, and 26th, at 5.30 p.m., in the Steinway Hall. The lecturer will deal with (1) Piero della Francesca and Botticelli, (2) Leonardo, (3) Dürer, (4) Michelangelo. Further particulars to be had at the Hall.

LETTER

"MEDIAEVAL PAINTINGS CALLED ENGLISH."

SIR,—Mr. Cockerell's letter in your last number, and some photographs which he has shown me, have very much impressed me as to the resemblance between the triptych which I described last autumn and paintings of the Cologne School.

Yours faithfully,
W. R. LETHABY

AUCTIONS

MESSRS. F. LAIR-DUBREUIL, 6, rue Favart, Paris. JUNE 4th, 5th and 6th, at the Hotel Drouot. Japanese prints and paintings, and a number of albums illustrated by Japanese masters. This extensive and important sale consists of 562 lots, mainly of examples by the better known masters.

MESSRS. KNIGHT, FRANK & RUTLEY, 20, Hanover Square. JUNE 11th and following days, at Hyde Park House, Knightsbridge, by order of Sir Ed. Naylor-Leyland, part of the contents of the house. The sale will include a curious collection of carved rock crystal of Italian origin, some sixteenth century Italian bronzes, Chelsea and other porcelain, some marble sculpture including a Roman life-size figure and a variety of other objects of art, together with pictures of several European schools. The latter offers plenty of interesting material for the student. There are pictures attributed to Raphael, Perugino and some of the great masters of the Northern Schools.

MESSRS. CHRISTIE, MANSON & WOODS, 8, King Street. JUNE 1st: Modern pictures and drawings and a few old pictures, part of the stock of Mr. Eugene Cremetti. The sale includes some celebrated pictures, such as Josef Israels' *Pancake Day* (110) and *The Drowned Fisherman* (111), Millais' *The Rescue* (149) and *Just Awake* (150), and Roybet's *Le Carrousel* (165). JUNE 13th and 14th: Messrs. Christie issue a well-illustrated catalogue of a sale of old French furniture, objects of art and tapestry from the collection of the late Sir Anthony de Rothschild, at Aston Clinton. The French furniture includes a number of signed pieces, among them one on which the initials R. V. L. C. are for once accompanied by the name of the *ébéniste*, R. Lacroix (which in full was Roger Vandercruse Lacroix). There is a marquetry table by J. L. Cosson, whose name is associated with those of Jansen and Deloose on a table in the Jones' collection. Peridiez, Genty, Delaisement are other names; and one, read as I. B. Romac, is unknown to the books. By Dubois is a queer combination of *secrétaire* and *presse-papiers* with oil paintings in the panels. JUNE 15th: Pictures and drawings forming part of the private collection of the late Mr. W. L. Agnew. The drawings are mainly English and French, of various periods. The paintings include examples of Kneller, Lely, Morland, Raeburn, Reynolds, Romney and Stubbs. EARLY IN JULY: The collection of Old Masters belonging to Sir Joseph Robinson, of South Africa. Although at the moment of going to press all the pictures for this sale are not visible and a complete catalogue is not available, it is evident from a rapid survey of some of the principal lots that the sale is a very important one and that it offers a number of problems to the student. There are a considerable number both of masterpieces and of curious school pieces. For the time being we need only say that the collection includes several very important Gainsborough portraits, that of *Mrs. Drummond* being of the highest quality, and an oil sketch for *The Blue Boy*; several excellent Reynolds' portraits and a large and very interesting Constable of *The Thames at Whitehall* during the opening of Waterloo Bridge; two great panels by Piero di Cosimo; two authentic Rembrandts and two authentic Hals; four important Boucher panels, and some good examples of the Dutch School. We shall deal with the collection more adequately next month.

MESSRS. SOTHEBY, WILKINSON & HODGE, 35, New Bond

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Street. JUNE 13th: Water-colours and oil paintings, property of the Rt. Hon. J. E. B. Seely. The collection consists largely of examples of the English and Dutch Schools, and includes an important *Crucifixion* (29) by Joos van Cleve, the elder, a *Virgin and Child with St. John* (35), given to Perugino, that will attract the attention of students, two celebrated Morlands, *Fishermen* (30), and *Smugglers* (31), and two important works by Teniers (37 and 38) one being of an inn interior, the other of peasants merrymaking on a village green. JUNE 14th: What is left of the once-famous Wilton House armoury. As in June, 1921, the bulk of the material is a miscellaneous assortment of pieces belonging to the equipment of the Pembroke retainers (16th-17th century). The real interest of the sale centres in three slightly imperfect but none the less eminently desirable suits. It is only too likely that these will go, literally, west. No. 90 is a fine " white " Greenwich suit, probably made for Henry Herbert, 2nd Earl of Pembroke (1534-1601); plain as this is, it is technically admirable; nor could one find a more typical example of a Greenwich harness. 61 is a corslet signed by Pompeo della Chiesa; the last great name among Milanese masters. The quality is first-class; moreover Pompeo's signed work is practically non-extant nowadays outside of public collections. No. 62 (though likely enough it will provoke less keen competition) is in beauty of outline the most attractive item in the list. It is a blue and gold suit (the greaves and solorets are missing) of the so-called " Pisan " type, bearing a marked resemblance to the mis-named " Verdelain " suit at Malta (Verdelain was not born till 1590). Personally I doubt its being later than the third quarter of the sixteenth century; its lines reveal a sense of style far superior to the Malta harness. Some rather fragmentary brigandines and a back and breast of an *anime* are also worthy of attention. F. M. K.

MESSRS. NAVILLE ET CIE. JUNE 18th, at the Hotel Schweizerhof, Lucerne. A large collection of Greek coins consisting of duplicates from the British Museum, from the collection of the late M. A. L. Bertier de la Garde, and from other collections. The sale consists of over 3,000 lots. R. R. T.

GALLERY AND MUSEUM ACQUISITIONS

NATIONAL GALLERY, MILLBANK.

MARK GERTLER. *Portrait of a Girl.* Oil. Presented by A. E. Anderson, Esq.

HENRI HARPIGNIES. *Le Paillon à Nice.* Water-colour. Purchased out of the Grant-in-Aid, " T " Fund.

J. D. INNES. *The Waterfall.* Water-colour. Purchased under the terms of the Chantrey Bequest.

P. WILSON STEER. *Portrait of Mrs. Raynes.* Oil. Purchased under the terms of the Chantrey Bequest.

ALFRED STEVENS. 11 cartoons, 3 studies in oil, and 57 drawings for the decoration of the dining-room (ceiling and cove) at Dorchester House. Purchased under the terms of the Chantrey Bequest.

ALFRED STEVENS. *Portrait of the Artist at the age of 14.* Oil. Purchased out of the Grant-in-Aid, " T " Fund.

NATIONAL PORTRAIT GALLERY.

BALTHASAR DENNER. *George Frederick Handel.* 1685-1759. The famous composer. Canvas, 76.2 cm. by 63.5 cm. Presented by Arthur F. Hill, Esq. (*Room X.*)

JOSEPH HIGHMORE. *John Montagu, Fourth Earl of Sandwich.* 1718-1792. First Lord of the Admiralty, 1748-51, 1763-5 and 1771-82. Painted in 1740. Canvas, 1.21 m. by 0.91 m. (*Room XVI.*)

CARLO PELLEGRINI. *William Ewart Gladstone.* 1809-1898. Prime Minister. Original drawing for the *Vanity Fair* cartoon published February 6th, 1869. 30.5 cm. by 17.8 cm. (*Room XXIX.*)

RICHARD COCKLE LUCAS. *Sir Frederic Madden, K.H., F.R.S.* 1801-1873. Antiquary, paleographer and keeper of the manuscript department of the British Museum, 1837-66. Wax medallion, 1849. Oval, 17.8 cm. by 12.7 cm. Presented by his grandson, Frederic H. Madden, Esq. (*Miniature cases, Room XXX.*)

SIR CHARLES HOLROYD. *George Frederick Watts, O.M., R.A.* 1817-1904. Painter and sculptor; *George Meredith, O.M.* 1828-1909. Novelist and poet. Two bronze casts of medals. Presented by Lady Holroyd. (*Miniature cases, Room XXX.*)

ARTIST UNCERTAIN. *Sir Edward Hoby of Bisham Abbey.* 1560-1617. Courtier, man of letters and favourite of James I. Painted in 1583. Panel, 89.5 cm. by 72.4 cm. Purchased. (*Room I.*)

G. HONTHORST. *Frederick V, King of Bohemia, K.G.* 1596-1632. Son-in-law of James I and grandfather of George I. Canvas, 71.8 cm. by 55.2 cm. Purchased. (*Room III.*)

SIR PETER LELY (?) *Richard Gibson.* 1615-1690. Famous dwarf and a miniature painter. Painted in 1658. Canvas, 1.24 m. by 1 m. Purchased. (*Room III.*)

JOSIAH SLATER. *James, First Baron Gambier, G.C.B.* 1756-1833. Admiral of the Fleet. Commanded the *Defence*, June 1st, 1794; bombarded Copenhagen 1807, and commanded the Channel Fleet, 1808-11. Water-colour drawing, 1813. Purchased. (*Room XXVIII.*)

ARTIST UNKNOWN. *John Bell, F.R.C.S.Edin.* 1763-1820. Distinguished surgeon and author of *Anatomy of the Human Body.* Panel, 29.2 cm. by 21.6 cm. Purchased. (*Room XXVI.*)

BRITISH MUSEUM: PRINT ROOM.

DRAWINGS.

ANON. SCHOOL OF ANTWERP, *c.* 1520. *Presentation of B. V. M. in Temple; pen and ink.* From Cassiobury Park.

A. ASPERTINI. *Battle between Romans and Barbarians.* Pen and ink. Chariatte collection.

ANN. CARRACCI. *Man with Bagpipes.* Red and black chalk. From Cassiobury Park.

P. CORNELISZ. (Kunst.) *Faith.* Pen and ink. Chariatte collection.

A. VAN DYCK. *Aeneas and Anchises.* Red chalk and pen and ink.

B. FRANCESCHINI. *Virgin and Child in clouds and three Saints.*

R. DEL GARBO (or acc. to Berenson, R. Carli). *A youthful bishop (St. Louis of Toulouse?) in a Niche.* Probably a design for embroidery; pricked for transfer.

A. GEDDES, A.R.A. Landscape. Black chalk on pink paper.

W. H. HUNT. *A seated Girl, reading.* Black and white chalk. Presented by Miss Nowlan.

M. PONZONI. *Diana and Endymion.* Pen and ink.

D. VELLERT. Two O.T. subjects and two belonging to the Weimar series of the *Life of the Virgin.* Round designs for glass pen and ink, outline partly washed. From Cassiobury Park.

PRINTS.

A. ALTDORFER. *A Woman with a Plumed Hat.* Pass. 101.

J. BELTRAND. *Laveuse; Paysage aux lapins.* Woodcuts printed in colours.

HANS BOL. *Venationis Piscationis et Aucupii Typi,* 1582 (48 pl.). Presented by Mrs. Baillie-Grohman.

G. B. CASTIGLIONE. Seven photographs of monotypes at Vienna and elsewhere. Presented by J. Charrington, Esq.

T. CHEESMAN. *Duchess of Würtemberg,* after Beechey. Stipple, printed in colours.

T. HAMILTON CRAWFORD. *Lady Helen Hall,* after Raeburn. Mezzotint, printed in colours. Presented by H. C. Dickens, Esq.

S. ARLENT EDWARDS. 58 mezzotints after old masters. Presented by the engraver.

JER. FALK. Five Polish portraits. Line engravings.

J. L. FORAIN (after).. *Le Tribunal.* Etching printed in colours.

SYLVIA GOSSE. Seventeen etchings (Bath and London streets, figure subjects and still life). Presented by the artist.

F. L. GRIGGS, A.R.A. *Sellenger, St. Wendred's, Linn Bridge, Laneham.* Etchings.

J. KEFALINOS. Five woodcuts. Partly in colours. Presented by Sir Bartle Frere, Bart.

I. VAN MECKENEM. *The Arms of Christ,* after the Master E. S. Geisberg, 366 (one of two impressions known).

JOB NIXON. *An Italian Festa.* Three trial proofs in different states. Presented by the artist.

REMBRANDT. *The Virgin in the Clouds,* H. 186. Undescribed late state.

T. ROWLANDSON. *Sadler's Flying Artillery.* Coloured etching, 1798.

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F. SCHMUTZER. *Emperor William II; Archduke Francis Ferdinand.* Etchings.
WALTER SICKERT. *Little Louie Pinder.* Etching. Presented by Miss S. Gosse.
D. I. SMART. Eleven etchings, including *The Mooring Post,* in four states. Presented by the artist.
JAN SWART. *Christ preaching from a boat.* Woodcut.
J. M. W. TURNER. Liber Studiorum. Etchings, Rowlandson 36, 59, 62.
A selection of Danish etchings and woodcuts (Hammer, Nathan, Roose, Rytter, Teglbjerg). Presented.
Proof posters by C. AMIET and E. EHMANN. Presented.
WILLIAM WOOLLETT. *Dido and Æneas.* A touched proof of the first state with marginal notes by the engraver. Presented by John Charrington, Esq.

BOOKS.
Il Gran Teatro di Venezia (2 vols.), engravings by Domenico Louisa (*c.* 1720).
Facsimiles of French Drawings in the Albertina, published by A. Schroll, 1922.

CERAMICS AND ETHNOGRAPHY.
Two kohl-bottles of early Syrian glass from Aleppo. Purchased.
A sepulchral vase, pottery painted with hunting scenes in unfixed pigments, Chinese 3rd or 4th century. Purchased.
A vase of Northern Chinese celedon. Purchased.
A porcelain saucer-dish with red glaze. Hsüan Tê period. Purchased.
Four specimens of early Persian pottery. Purchased.
A Ming blue and white bowl with landscapes. Given by W. W. Winkworth, Esq.
A cake of Chinese ink with moulded designs. Given by L. Coulman, Esq.
A glazed pottery relief from the Ming Tombs. Given by Dr. May Thorne.
A fragment of porcelain with a fish in underglaze red. Hsüan Tê period. Given by A. L. B. Ashton, Esq.
A white Ming vase and an incense burner of Ting type, and a series of fragments of Chinese wares from Zanzibar. Given by Prof. J. N. Collie, F.R.S.
Thirteen specimens of early Persian pottery. Given by Henry Van den Bergh, Esq., through the National Art Collections Fund.
A bowl of late Egyptian pottery. Given by John Home, Esq.
A dish of " soft-paste " porcelain with mottled glaze. Given by H. H. Joseph, Esq.
A tankard of printed Worcester porcelain. Given by R. L. Hobson, Esq.

VICTORIA AND ALBERT MUSEUM.

(Items marked * are not yet on exhibition.)

ARCHITECTURE AND SCULPTURE.
Idarten; statuette in wood. JAPANESE; 18th century. Presented by H. Birnstingl, Esq.
St. Michael; statue in wood. Probably ENGLISH; 15th century. Also other works of art in ivory, bronze, mother-of-pearl, etc. Part of the Alfred Williams Hearn Gift.

CERAMICS.
Porcelain vase, late MING, painted in iron red over a copper glaze of clouded red and grey. Presented by a body of subscribers.
Cane-handle, Mennecy porcelain, marked. Presented by René de l'Hôpital, Esq.
Six roundels, stained glass, from a series representing the *Labours of the Months.* ENGLISH; first half of 15th century. Presented by the National Art-Collections Fund.
*Two panels of stained glass. DUTCH (Haarlem School); early 16th century.
Additions to his collection of early ENGLISH drinking-glasses. Presented by Francis Buckley, Esq.

ENGRAVING, ILLUSTRATION AND DESIGN.
*J. LAPORTE, W. DELAMOTTE and J. NATTES. Drawings (10). Presented by Francis S. Dayman, Esq.
*P. REFOY. Drawing of a painting in tempera in an old house at East Grinstead. Presented by Geoffrey Webb, Esq.
*C. O. SKILBECK. *St. George.* Drawing from the fresco in Little Kimble Church, Bucks. Presented by the Rev. A. K. Hobart-Hampden.
*Collection of Engraved Portraits of the 16th and 17th centuries. Presented by Sydney Vacher, Esq.
*SAMUEL PALMER. Drawings (2). Presented by A. H. Palmer, Esq.
*F. SYDNEY EDEN. Drawings (38) of stained glass from churches in Essex.
*JOHN RUSKIN. Drawing.
*Copies of Wall-paintings (3) from Manassia Monastery, Serbia.
L. CRANE. Drawings (2) of Egyptian Wall-paintings.
*Sketch Books of Samuel Prout and Sir Ernest George, R.A.

METALWORK.
Silver-gilt bowl and cover. London, 1691.
Two enamelled bronze medallions from a bowl. ANGLO-SAXON; 7th century.
A pair of silver Casters by Pillar and Co., of Calcutta, about 1830-40. Presented by Henry Oliver, Esq.
A group of RUSSIAN silver from the Wimborne Collection.
A group of JAPANESE Sword-guards from the Tassel Collection.

PAINTINGS.
MRS. AVARNE. Miniature portrait of a lady. Presented by Miss D. Soutten.
*WENCESLAUS CHUDY. Miniature portrait in enamel of the Empress Maria Theresa, 1760.
*DAVID COX, jun., JOHN LAPORTE and GEORGE SHEPHERD (2). Water-colour landscapes. Presented by Francis S. Dayman, Esq.
*C. FORSTER. Miniature portrait in plumbago of a boy, 1711.
*F. L. T. FRANCIS. *The Banks of a Canal.* Water-colour drawing.
*R. C. GOFF, R.E. *The Church of St. Nicolas, Ghent.* Water-colour drawing.

TEXTILES.
Fragment of silk and gold tissue from a cope of San Valero until recently preserved in the Cathedral of Lérida. HISPANO-MORESQUE (Almeria?); 13th century.
Cotton Band woven with a tinted warp. From the Balearic Islands.
Five silk velvet ribbons. FRENCH; first half of 19th century.
Silk brocade with pattern of huntsmen. PERSIAN; 16th century. Presented by Sir William Lawrence, Bart.
The " Bullers Wood " Carpet, made by William Morris. Presented by J. Sanderson, Esq.
Embroideries and woven fabrics made in AMERICA in the late 18th century and first half of 19th century. Presented by Mrs. Antrobus.
Panel of floral embroidery upon crimson satin. ENGLISH; period of Queen Elizabeth (1558-1603).

WOODWORK.
Chairman's Chair, of carved mahogany. Style of Hepplewhite. Late 18th century.
Leather Travelling Trunk. ENGLISH; dated 1649. Presented by H. Howard, Esq.
Fifteenth-Century Bench-End, from a church in North Somerset. Presented by Mowbray A. Green, Esq.
Oak Arm-Chair covered in " Turkey Work." ENGLISH; middle of 17th century.

CIRCULATION DEPARTMENT.
The following are the more important recent acquisitions available for loan to Provincial Museums during the first quarter of the year :—
An urn-shaped vase of Wedgwood's agate ware. ENGLISH; 18th century. (Circ. 1-1923.)
Five floral sprays of ENGLISH embroidery in coloured silks and gold thread of the late 16th century. (Circ. 38 to 42-1923.)
A collection of COREAN pottery, chiefly céladon, of the Koral Dynasty (924-1392). (Circ. 141 to 148-1923.)
A bottle-shaped vase of cream-glazed ware (" ting " ware) with incised floral decoration. CHINESE; Sung Dynasty. (Circ. 167 and A-1923.)
A pair of incense burners in the form of ducks, cloisonné enamel. CHINESE; Ming Dynasty. (Circ. 187 and 188-1923.)
A writing bureau of black lacquer. ENGLISH; early 18th century. (Circ. 208-1923.)
An oak spice-cabinet on stand. ENGLISH; late 17th century. (Circ. 226-1923.)
A collection of CHINESE wares of the Han, T'ang and Sung Dynasties. (Circ. 231 to 256-1923.)
A panel of stained glass with two figures and a coat of arms. SWISS; dated (15)28. (Circ. 258-1923.)
An earthenware bowl, painted in blue and black. PERSIAN; 12th century. (Circ. 284-1923.)

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CLASSIFIED INDEX TO VOLUME XLII, No. 238, JANUARY, TO No. 243, JUNE 1923

EXPLANATORY NOTE.—Cross references are given under the following headings: ARTISTS AND CRAFTSMEN—AUTHORS (of writings included in this volume)—CARVING AND SCULPTURE—CERAMICS, ENAMELS AND GLASS—FURNITURE—METALWORK—OWNERSHIP (of objects referred to, owned (1) COLLECTIVELY, by Nations, Public Corporations and Private Associations, (2) INDIVIDUALLY, by Private Owners and Dealers)—TEXTILES—TITLES, COMPLETE LIST OF (interspersed in alphabetical order with the titles of the following sections, AUCTIONS, LETTERS, MONTHLY CHRONICLE [=M-C], REVIEWS). The definite and indefinite article in all languages is printed throughout but ignored in the alphabetical series.

ARTISTS AND CRAFTSMEN—

ALTDORFER (Albrecht). *Madonna* (Kunsthistorisches Museum, Vienna) Pl. 186.

AMIGONI (Jacopo). *The Prodigal Son* (Emmanuel College, Cambridge); *St. Anthony of Padua and the Infant Christ* (National Gallery) Pl. 46.

VAN ANRAADT (Pieter). *Portrait of Ferdinand Bol.* Detail (Rijksmuseum) Pl. 73.

ANREP (Boris). *The Box at the Opera; The Dressing-Table; Lady Mixing Cocktails; The Telephone; The Toilet.* Mosaics (Mr. William Jowitt) Pl. 276; *The Vision of St. John.* Mosaic (Royal Military College, Sandhurst) Pl. 273.

ANTONELLO DA MESSINA. *St. Catherine of Alexandria* (Nancy Museum) Pl. 180; *Ecce Homo* (Spinola Gallery, Genoa) Pl. 183; *Virgin* (Pinakothek, Munich) Pl. 183.

DI BICCI (Neri). *Madonna* (Mr. Annesley Gore) Pl. 96.

BOL (Ferdinand). *Joseph introducing his father to Pharaoh.* Detail. (Dresden Gallery) Pl. 83; *The Orator* (Duke of Newcastle) Pl. 76; *Self-Portrait* (Rijksmuseum) Pl. 73; *Self-Portrait* (Dordrecht Museum) Pl. 76; *Self-Portraits* (Alte Pinakothek, Munich, and Hainauer Collection) Pl. 77; *Self-Portraits* (Walker Collection, Minneapolis, and Adolphe Schloss Collection, Paris) Pl. 80; *Self-Portraits* (Mrs. Robert Evans, Boston, U.S.A., and Taft Collection, Cincinnati) Pl. 83.

BONIFAZIO. *Holy Family* (Hermitage Gallery) Pl. 236; *Madonna and Child* (National Gallery) Pl. 236.

—(attributed to). *Adoration of the Shepherds.* Detail (Lord Allendale) Pl. 236.

LE BRUN (Mme. Vigée). *Le petit d'Espagnac* (Wallace Collection) Pl. 186.

V. D. BUNDEL (W.). *Woody Landscape with Buildings* (Alte Pinakothek, Munich) Pl. 5.

CANALETTO (Antonio). *Architectural Capriccio.* Pen and wash Pl. 281; *Capriccio; Classic Ruins on the Lagoon* Pl. 280; *Church of the PP. della Carità Rochetini* (Mr. R. A. Tatton); *Church of SS. Giovanni e Paolo* (Mr. R. A. Tatton) Pl. 285; *The Thames on Lord Mayor's Day* (Prince Lobkowicz) Pl. 280; *View of Westminster Bridge from the South* (Prince Lobkowicz) Pl. 281.

CASTAGNO (School of). *Pietà* (Mr. Arthur Ruck) Pl. 160.

CATENA. *Christ giving the keys to St. Peter* (Prado Gallery) Pl. 247; *Holy Family with St. Anne* (Dresden Gallery) Pl. 247; *Portrait of a Canon* (Vienna) Pl. 241; *Santa Conversazione* (Staatsmuseen, Berlin) Pl. 244; *Virgin and Child and Doge Loredano* (Ducal Palace, Venice) Pl. 241; *Virgin and Child and St. John* (National Gallery) Pl. 241; *Virgin and Child with SS. John and Catherine and two Donors* (Mond Collection) Pl. 244; *Virgin and Child with Saints and Kneeling Donor* (Roscoe Collection, Liverpool) Pl. 244.

CAVALLINO (Bernardo). *The Death of St. Joseph* (Naples Museum) Pl. 39.

CLOUET (François). *Charles IX* (Hofmuseum, Vienna) Pl. 125; *Claude de Beaune* (Louvre) Pl. 121; *Elizabeth de Valois.* Drawing (Chantilly) Pl. 121; *Elizabeth of Austria* (Louvre) Pl. 125; *Marguerite de Valois* (Chantilly) Pl. 121; *Marguerite de Valois.* Drawing (Bibliothèque Nationale, Paris) Pl. 121.

—(attributed to). *Pierre Quthe* (Louvre) Pl. 125; *Tête d'un Vieillard.* Drawing (Louvre) Pl. 128.

—(copy of adrawing by). *Elizabeth of Austria* (Bibliothèque Nationale, Paris) Pl. 125.

CLOUET (Jehannet). *Claude d'Urfe* (Hampton Court) Pl. 113; *François de Clèves* (Chantilly) Pl. 120; *François de Valois.* Drawing (Chantilly) Pl. 116; *Guillaume Budé* (Sir Henry Howorth) Pl. 128; *Leonora de Sapata.* Drawing (Chantilly) Pl. 120; *Philippe Chabot.* Drawing (Chantilly) Pl. 113.

—(attributed to). *François I.* Drawing (Chantilly Pl. 113; *François I.* (Louvre) Pl. 113; *Monsieur d'Orleans.* Drawing (Chantilly) Pl. 116.

COELENBIER (J.). *River Landscape with a Castle* (Copenhagen Museum) Pl. 11.

DI COSIMO (Piero). *Madonna and Child* (Private Collection) Pl. 49.

CRANACH THE YOUNGER (Lucas). *Portrait* Pl. 61.

CRESSENT (Charles). *Louis, Duc d'Orleans.* Bust (Bibliothèque Nationale, Paris) Pl. 89.

V. D. CROOS (A.). *View of Rhenen with Fishermen* (Museum of Fine Arts, Budapest) Pl. 11.

V. D. CROOS (P.). *Stormy Weather at Sea* (Municipal Museum, The Hague) Pl. 5.

CUYP (Aelbert). *The Maas at Dordrecht* (Lord Brownlow's Collection) Pl. 207.

DEGAS. *Baigneuse.* Bronze; *Danseuse.* Bronze (Leicester Galleries) Pl. 151; *Danseuse.* Pastel (Luxembourg Gallery) Pl. 307; *Quatre Danseuses.* Detail (Lefèvre Gallery) Pl. 264.

DUTCH SCHOOL (17th century). *Portrait of a Lady with a Basket* (Museum of Fine Arts, Boston) Pl. 26; *Portrait of a Sportsman* (Leipzig Museum) Pl. 26.

FABRITIUS (Karel). *A Musical Instrument Dealer at his Booth in the Open Air* (National Gallery) Pl. 86.

FRY (Roger). *Portrait of Robert Bridges, Esq.; Portrait Study.* Drawing (Independent Gallery) Pl. 254.

GIORGIONE. *Altarpiece* (Castelfranco) Pl. 177; *The Ordeal of Moses* (Uffizi Gallery) Pl. 171; *Study for S. Liberale* (National Gallery) Pl. 233; *The Tempest* (Giovanelli Collection, Venice) Pl. 171.

VAN GOYEN (Jan). 4.

EL GRECO. *Laocoon* (Alte Pinakothek) Pl. 258.

HOLBEIN. *Sir Bryan Tuke* (Mr. Hugh Blaker) Pl. 250.

HONTHORST. 82.

DE HULST (F.). *View of the Valkhof at Nymwegen* (Boymans Museum, Rotterdam) Pl. 11.

DE HULST (M. F.). *Landscape with Cattle during a Thunderstorm* (Jhr. Ch. v.d. Poll) Pl. 11.

JOHN (Augustus). *Symphonie Espagnole* (Chenil Gallery, Alpine Club) Pl. 258.

DE KEYSER (Th.). *Portraits of C. v. d. Gracht and his Wife* (Copenhagen Museum) Pl. 26.

KNIBBERGEN (K.). *Cottages under a Tree* (University Gallery, Würzburg) Pl. 14.

KNIJFF (W.). *Gate of a Town on the Riverside* (Okhotschinski Collection, St. Petersburg) Pl. 14.

KOFFERMANS (Marcellus). *Virgin and Child with the Magdalen (?) and St. Catherine* (Messrs. Arthur Tooth and Sons) Pl. 96.

V. D. LAECK (R.). *View of the Palace at Ryswyk* (Municipal Museum, The Hague) Pl. 14.

LARGILLIERE, 97.

LIEFRINCK (C.). *Village Street with Figures* (Miss E. Halbertsma, Groningen) Pl. 5.

MARCHAND. Commodes (Wallace Collection) Pl. 135.

MOLIJN (A.). *Village Street* (Mme. Schloss, Paris) Pl. 14,

DE MOMPER (F.). *River Landscape with Buildings* (Formerly F. Steinmeyer and Sons, Paris) Pl. 17.
Paris) Pl. 17.

MONOGRAMMISTS (followers of van Goyen) Pl. 17, 20, 23, 26.

VAN MOSSCHER (J.). *Dune Landscape with Trees* (Alte Pinakothek, Munich) Pl. 17.

DE NEYN (P.). *Landscape with a Canal* (Leyden Museum) Pl. 17.

PALMA. *Holy Family* (Mr. W. H. Woodward) Pl. 233; *Madonna and Saints.* Detail (Vienna Gallery) Pl. 233; *Virgin and Child.* Detail (Colonna Gallery, Rome) Pl. 236; *Warrior Adoring.* Detail (National Gallery) Pl. 233.

PITTONI (G. B.). *Presepio* (Sidney Sussex College, Cambridge) Pl. 49.

PONTORMO. *Portrait of a Man* (Private Collection) Pl. 52.

PRIMATICCIO (?) *Odet of Coligny* (Chantilly) Pl. 120.

REMBRANDT. *Titus* (Private Collection) Pl. 52.

ROUBILIAC. *Charles I.* Terra-cotta (British Museum) Pl. 197; *Charles I.* Marble (Wallace Collection) Pl. 196; *Shakespeare.* Terra-cotta (British Museum) Pl. 196.

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RUBENS. *The Flight into Egypt by Night* (Lord Brownlow's Collection) Pl. 207.
RYSBRACK. *Sir Hans Sloane.* Terra-cotta (British Museum) Pl. 196.
SAFTLEVEN (H.). *Dutch Landscape with Cattle* (Boymans Museum, Rotterdam) Pl. 8.
V. D. SCHALCKE (C.). *Hilly Landscape with a Town* (Baron Leon Janssen, Brussels) Pl. 20.
SCHOEFF (J.). *Mountainous Landscape with a Wood* (Formerly Mr. F. Rittmann, Basle) Pl. 20.
SEGHERS (Hercules). *River Landscape* (Mr. Edward Speyer) Pl. 8.
SERBIAN SCHOOL. *Despot Stevan Visoki; Portrait of a Nobleman.* Frescos Pl. 143; *St. Kseon, An Unknown Saint; Solomon.* Frescos (Manassia Monastery) Pl. 146.
TITIAN. *Venus and Adonis* (Private Collection) Pl. 55; *The Golden Age* (National Gallery) Pl. 174; *The Jealous Husband.* Fresco (Padua) Pl. 177.
TITIAN (attributed to). *Landscape with Two Kneeling Figures.* Drawing Pl. 93.
UNKNOWN ARTISTS. *Claude de Toulongeon and his Patron Saint Claude* (Worcester Art Museum, U.S.A.) Pl. 296; *Jean, Marquis of Bergen-op-Zoom* (Ericsberg Gallery) Pl. 299; *Maximilian I* (Sir F. Crawley-Boevey, Bart.) Pl. 299; *Philip, Duke of Savoy* (Haro Sale, Paris, 1911) Pl. 296; *Philip the Handsome at the age of 5* (John G. Johnson Collection, Philadelphia) Pl. 299; *Portrait of a Youth* (National Gallery) Pl. 241; *St. Jerome in his Study* (National Gallery) Pl. 244.
VAN GOGH (Vincent). 3, *The Asylum at St. Remy* (Mr. Theo. Behrens) Pl. 2.
VERMEER. *Christ in the House of Martha and Mary* (Mr. W. A. Coats) Pl. 39.
DE VOS (J.). *Dune Landscape with a View of a Town* (Mr. P. Wolf, Potsdam) Pl. 20.
DE WITTE (Emanuel). *The Fish Stall* (National Gallery) Pl. 86.

AUTHORS—

AUBERT (Marcel). Stained Glass in Chartres Cathedral 266; Pl. 267, 270, 273.
BALDASS (Ludwig). A Madonna painted by Albrecht Altdorfer in 1531 187; Pl. 186.
BEDFORD (R. P.). An English Set of the Twelve Apostles, in Alabaster 130; Pl. 131.
BONE (Muirhead). The Public and the National Gallery 251.
BORENIUS (Tancred). Vermeer's Master 37; Pl. 39.
BREDIUS (A.). Self-Portraits by Ferdinand Bol 72; Pl. 73, 76, 77, 80, 83.
COLLINS BAKER (C. H.). Catena at Trafalgar Square 239; Pl. 241, 244, 247.
CONSTABLE (W. G.). Largillière's *Louis XIV and his Family* 97. A drawing by Titian 192; Pl. 193. Some Unpublished Canalettos 278; Pl. 280, 281, 285.
CONSTABLE (W. G.) and JOHN (C. H. S.). The Italian Rococo at Cambridge 47; Pl. 46, 49.
DE COSSON (Baron C. A.). A War-hammer in the Museo Correr, Venice 188; Pl. 190.
DODGSON (Campbell). A Portrait by Louis Cranach the Younger 63; Pl. 61.
EDE (H. S.). Authenticated Information concerning Jehannet and François Clouet 111; Pl. 113, 116, 120, 121, 125, 128.
ESDAILE (Katharine A.). Roubiliac and Rysbrack 197; Pl. 196.
FRY (Roger). A Florentine *Pietà* 161; Pl. 160. An Antonello da Messina at Nancy 181; Pl. 180, 183. Scythian Art 216; Pl. 220. Modern Mosaic and Mr. Boris Anrep 272; Pl. 273, 276.
DE GROOT (C. Hofstede). Jan van Goyen and his Followers 4; Pl. 5, 8, 11, 14, 17, 20, 23, 26.
HILL (G. F.). Notes on Italian Medals 38; Pl. 42.
HOLMES (Sir Charles). Honthorst, Fabritius and de Witte 82; Pl. 86; "Giorgione" Problems at Trafalgar Square—I 169; Pl. 171, 174, 177; —II 230; Pl. 233, 236.
JAMES (Montague R.). Rare Mediaeval Tiles and their Story 32; Pl. 35.
JONES (E. Alfred). Two old Scottish Cups 191; Pl. 190.
JOYCE (T. A.). A Chinese Bodhisattva 130; Pl. 111.
MACCOLL (D. S.). French Eighteenth Century Furniture in the Wallace Collection—II 28; Pl. 30; —III 88; Pl. 89, 93; —IV 139; Pl. 135, 138; —V 222; Pl. 225, 228; —VI 288; Pl. 289, 293. Madame Vigée le Brun's "Boy in Red" (*le petit d'Espagnac*) 182; Pl. 186.
MITCHELL (H. P.). Flotsam of later Anglo-Saxon Art—I 63; Pl. 66, 67; —II 162; Pl. 164, 165; —III 303; Pl. 302.
POPHAM (Arthur E.). A Portrait by Jehannet Clouet 129; Pl. 128.
POPOVITCH (Sava). Five Frescos from the Manassia Monastery 142; Pl. 143, 146.
SICKERT (Walter). Woodcuts of the Sixties at the Tate 148.
TATLOCK (R. R.). Vincent van Gogh 3; Pl. 2. Degas Sculptures 150; Pl. 151. *Sir Bryan Tuke,* by Holbein 246; Pl. 250.
VAN DE PUT (A.). Some Golden Fleece Portraits 297; Pl. 296, 299.
WALEY (Arthur). Animals in Chinese Art 215; Pl. 214, 217.

CARVING AND SCULPTURE—

Baptism of Christ. Ivory carving of the Anglo-Saxon School (Martin LeRoy Collection, Paris) Pl. 302.
A Chinese Bodhisattva 130; Pl. 111.
Degas Sculptures 150; Pl. 151.
An English Set of the Twelve Apostles, in alabaster 130; Pl. 131.
Flotsam of later Anglo-Saxon Art—II 162; Pl. 164, 165.
Monumental Ram's Head. T'ang Pl. 217.
Roubiliac and Rysbrack 197; Pl. 196.

CERAMICS, ENAMELS AND GLASS—

Earthenware Jar in the form of an Owl. Chou period Pl. 217.
Rare Mediaeval Tiles and their Story 32; Pl. 35.
Stained Glass in Chartres Cathedral 266; Pl. 267, 270, 273.

FURNITURE—

French Eighteenth Century Furniture in the Wallace Collection —II 28; Pl. 30; —III 88; Pl. 89, 93; —IV 139; Pl. 135, 138; —V 222; Pl. 225, 228; —VI 288; Pl. 289, 293.

METALWORK—

Buffalo in Bronze. Chou period Pl. 220.
Flotsam of later Anglo-Saxon Art—I 63; Pl. 66, 67.
A Gold Ornament from Kelermes Pl. 220.
Notes on Italian Medals—XXVII 38; Pl. 42.
Two old Scottish Cups 191; Pl. 190.
A War-hammer in the Museo Correr, Venice 188; Pl. 190.

OWNERS (COLLECTIVE) OF OBJECTS ILLUSTRATED—

Amsterdam. Rijksmuseum. W. v. d. Bundel. *Woody Landscape with Buildings* Pl. 5. Pieter van Anraadt. *Portrait of Ferdinand Bol* Pl. 73. Ferdinand Bol. *Self-Portrait* Pl. 73.
Berlin. Staatsmuseen. Catena. *Santa Conversazione* Pl. 244.
Boston. Museum of Fine Arts. Dutch School, 17th century. *Portrait of a Lady with a Basket* Pl. 26.
Budapest Museum. A. v. d. Croos. *View of Rhenen* Pl. 11.
Cambridge. Emmanuel College. Jacopo Amigoni. *The* Sidney Sussex College. G. B. Pittoni. *Presepio* Pl. 49. *Prodigal Son* Pl. 46.
Castelfranco. Giorgione. *Altarpiece* Pl. 177.
Cernuschi Museum. Earthenware jar in the form of an owl Pl. 217.
Chantilly. Jehannet Clouet. *Philippe Chabot.* Drawing Pl. 113; *François de Valois.* Drawing Pl. 116; *Leonora de Sapata.* Drawing Pl. 120; *François de Clevès* Pl. 120; —(attributed to). *Francis I.* Drawing Pl. 113. François Clouet. *Elizabeth de Valois.* Drawing Pl. 121; *Marguerite de Valois* Pl. 121.
Chartres Cathedral. Twelfth Century Stained Glass. *Roboam,* from the *Tree of Jesse; The Nativity* Pl. 267; *Angel; Virgin and Child; The Visitation; The Resurrection,* Pl. 270; *Virgin and Child and St. Joseph; Adoring Kings* Pl. 273.
Copenhagen Museum. J. Coelenbier. *River Landscape with a Castle* Pl. 11. Th. de Keyser. *Portraits of C. v. d. Gracht and his Wife* Pl. 26.
Dordrecht Museum. F. Bol. *Self-Portrait* Pl. 76.
Dresden Gallery. F. Bol. *Joseph introducing his father to Pharaoh.* Detail Pl. 83. Catena (partly by?). *Holy Family with St. Anne* Pl. 247.
Ericsberg Gallery. Artist unknown. *Jean, Marquis of Bergen-op-Zoom* Pl. 299.
Florence. Uffizi Gallery. Giorgione. *The Ordeal of Moses* Pl. 171.
Genoa. Spinola Gallery. Antonello da Messina. *Ecce Homo* Pl. 183.
Haarlem. Frans Hals Museum. Monogrammist R C *View of Haarlem from the North* Pl. 23.
Hague. Municipal Museum. P. v. d. Croos. *Stormy Weather at Sea* Pl. 5. R. v. d. Laeck. *View of the Palace at Ryswyk* Pl. 14.
Hampton Court. Jehannet Clouet. *Claude d'Urfe* Pl. 113.

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Leipzig Museum. Dutch School, 17th century. *Portrait of a Sportsman* Pl. 26.
Leyden Museum. P. de Neyn. *Landscape with a Canal* Pl. 17.
Liverpool Gallery. Catena. *Virgin and Child with Saints and Kneeling Donor* Pl. 244.
London. British Museum. English Tiles. *Infancy Miracles of Jesus* Pl. 35. Medals, Italian, recently acquired Pl. 42. Register of Newminster (pages from) Pl. 67. François Clouet. *Odet of Coligny*. Drawing Pl. 120. Bodhisattva, Ming (?) 130 Pl. 111. Anglo-Saxon School. *Abbot Pachomius receiving a Scroll from an Angel* Pl. 164. Roubiliac. *Charles I.* Terra-cotta Pl. 197; *Shakespeare*. Terra-cotta Pl. 196; Rysbrack. *Sir Hans Sloane*. Terra-cotta Pl. 196. Anglo-Saxon School. *Patience Proof against the Weapons of Anger*. From Prudentius, Psychomachia. (Add. MS., 24, 199) Pl. 302.
National Gallery. Jacopo Amigoni. *St. Anthony of Padua and the Infant Christ* Pl. 46. Karel Fabritius. *A Musical Instrument Dealer at his Booth in the Open Air* Pl. 86. Emanuel de Witte. *The Fish Stall* Pl. 86. Titian. *The Golden Age* Pl. 174. Giorgione. *Study for S. Liberale* Pl. 233. Palma. *Warrior Adoring* Detail Pl. 233. Bonifazio. *Madonna and Child* Pl. 236. Catena. *Virgin and Child and St. John* Pl. 241. Artist unknown. *Portrait of a Youth* Pl. 241; *St. Jerome in his Study* Pl. 244.
Victoria and Albert Museum. Twelve Apostles, English, alabaster 130; Pl. 131. Crosier-head, carved ivory Pl. 164, 165.
Wallace Collection. Charles Cressent. Commode, pressepapiers and clock, and wall clock Pl. 30. F M. Commode Pl. 30. Jacques Dubois. Corner piece Pl. 93; Table Pl. 93; Commode Pl. 138; Cartonnier Pl. 138; Marchand. Commodes Pl. 135; Commode with mounts by Jacques Caffiiéri Pl. 135; Clock case with works by Fortier and Stollewerck Pl. 138. Mme. Vigée le Brun. *Le petit d'Espagnac* Pl. 186. Roubiliac. *Bust of Charles I.* Marble Pl. 196; Bureau du roi Stanislas Pl. 225. Riesener and Beneman. Secrétaire from St. Cloud Pl. 289. Riesener. Commode; The Queen's Secrétaire; Secrétaire Pl. 293. Probably by Riesener. Commode with the Queen's monogram Pl. 293. Leleu. Bonheur-du-jour; Buffet Pl. 293; Secrétaire Pl. 289; Bureau Pl. 289; Secrétaire with marquetry by Foulet Pl. 289; Encoignure Pl. 289.
Madrid. Prado. Catena. *Christ Giving the Keys to St. Peter* Pl. 247.
Manassia Monastery, Serbia. Anon. *Despot Stevan Visoki; Portrait of a Nobleman* Pl. 143; *St. Kseon, An Unknown Saint, Solomon*. Frescos Pl. 146.
Munich. Alte Pinakothek. A. v. d. Cabel. *Hilly Landscape with Buildings* Pl. 5. J. van Mosscher, *Dune Landscape with Trees* Pl. 17. Ferdinand Bol. *Self-Portrait* Pl. 77. Antonello da Messina. *Virgin* Pl. 183. El Greco. *Laocoon* Pl. 258.
Nancy Museum. Antonello da Messina. *St. Catherine of Alexandria* Pl. 80.
Naples Museum. Bernardo Cavallino. *The Death of St. Joseph* Pl. 39.
Oxford. Bodleian Library. Anglo-Saxon School. *The Translation of Enoch*. Pen drawing on vellum Pl. 164.
Padua. Titian. *The Jealous Husband*. Fresco Pl. 177.
Paris. Bibliothèque Nationale. François Clouet. *Marguerite de Valois*. Drawing Pl. 121; —(copy of a drawing by). *Elizabeth of Austria* Pl. 125.
Cluny Museum. Anglo-Saxon portable altar, porphyry mounted in silver Pl. 66.
Louvre. Jehannet Clouet (attributed to). *Francis I* Pl. 113. François Clouet. *Claude de Beaune* Pl. 121; *Elizabeth of Austria* Pl. 125; —(attributed to). *Pierre Quthe* Pl. 125; *Tête d'un Vieillard*. Drawing Pl. 129; Bureau du Roi Pl. 225.
Luxembourg Gallery. Degas. *Danseuse. Pastel* Pl. 307.
Rome. Colonna Gallery. Palma. *Virgin and Child*. Detail Pl. 236.
Rotterdam. Boymans Museum. H. Saftleven. *Dutch Landscape with Cattle* Pl. 8. F. de Hulst. *View of the Valkhof at Nymwegen* Pl. 11.
Rouen. Municipal Library. Anglo-Saxon School. *An Angel warning the Magi; The Ascension*. From the Missal of Robert of Jumièges Pl. 302.
Sandhurst. Royal Military College. Boris Anrep. *The Vision of St. John*. Mosaic Pl. 273.
St. Petersburg. Hermitage Gallery. Bonifazio. *Holy Family* Pl. 236.
Venice. Ducal Palace. Catena. *Virgin and Child and Doge Loredano* Pl. 241.
Museo Correr. War-hammer, North European of the 14th century Pl. 190.
Vienna. Hofmuseum. François Clouet. *Charles IX* Pl. 125. Kunsthistorisches Museum. Albrecht Altdorfer. *Madonna* Pl. 186. Palma. *Madonna and Saints*. Detail Pl. 233. Catena. *Portrait of a Canon* Pl. 241.
Winchester Museum. Anglo-Saxon School. Carved ivory panel Pl. 164.
Worcester Art Museum, U.S.A. Artist unknown. *Claude de Toulongeon and his patron Saint Claude* Pl. 296.
Würzburg. University Gallery. K. Knibbergen. *Cottages under a Tree* Pl. 14.

OWNERS (INDIVIDUAL) OF OBJECTS ILLUSTRATED—

Agnew (Messrs. Thomas and Sons). Titian (attributed to). *Landscape with two Kneeling Figures* Pl. 193.
Allendale (Lord). Bonifazio (attributed to). *Adoration of the Shepherds* Pl. 236.
Behrens (Mr. Theo.). Vincent van Gogh. *The Asylum at St. Remy* Pl. 2.
Blaker (Mr. Hugh). Holbein. *Sir Bryan Tuke* Pl. 250.
Bonde (Baron Carlson, Eriksberg). Monogrammist T V S. *River Scene with the Walls of a Town* Pl. 23.
Breadalbane (Marquis of). Gobelin tapestry Pl. 210.
Brownlow (Lord). Aelbert Cuyp. *The Maas at Dordrecht;* Rubens. *The Flight into Egypt by Night* Pl. 207.
Chenil Gallery. Alpine Club. Augustus John. *Symphonie Espagnole* Pl. 258.
Coats (Mr. W. A.). Vermeer. *Christ in the house of Martha and Mary* Pl. 39.
Crawley-Boevey (Sir F., Bart.). Artist unknown. *Maximilian I* Pl. 299.
Devonshire (Duke of). Anglo-Saxon School. *Doubting Thomas,* from Benedictional of St. Æthelwold Pl. 302.
Evans (Mrs. Robert, Boston). F. Bol. *Self-Portrait* Pl. 83.
Giovanelli Collection, Venice. Giorgione. *The Tempest* Pl. 171.
Gore (Mr. Annesley). Neri di Bicci. *Madonna* Pl. 96.
Hainauer Collection. F. Bol. *Self-Portrait* Pl. 77.
Halbertsma (Miss E., Groningen). C. Liefrinck. *Village Street with Figures* Pl. 5.
v. d. Heyst (Baron E., Amsterdam). Monogrammist L B. *Dune Landscape* Pl. 20.
Howorth (Sir Henry). Jehannet Clouet. *Guillaume Budé* Pl. 128.
Independent Gallery. Roger Fry. *Portrait of Robert Bridges, Esq.; Portrait Study*. Drawing Pl. 255.
Janssen (Baron Leon, Brussels). C. v. d. Schalcke. *Hilly Landscape with a Town* Pl. 20.
John G. Johnson Collection, Philadelphia. Artist unknown. *Philip the Handsome at the age of 5* Pl. 299.
Jowitt (Mr. William). Boris Anrep. *The Telephone, The Toilet, Lady Mixing Cocktails, The Dressing-Table, The Box at the Opera*. Mosaics Pl. 276.
Kelekian (Mr.). *Sheep*. Sung. Painting on silk Pl. 214.
Lefèvre Gallery. Degas. *Quatre Danseuses*. Detail Pl. 264.
Leicester Galleries. Degas. *Baigneuse, Danseuse*. Bronzes Pl. 151.
LeRoy Collection, Paris. Anglo-Saxon School. *The Baptism of Christ*. Ivory carving Pl. 302.
Lobkowicz (Prince). Antonio Canal. *The Thames on Lord Mayor's Day* Pl. 280; *View of Westminster Bridge from the South* Pl. 281.
Loo (Mr.). Monumental ram's head. T'ang Pl. 217.
Mond Collection. Catena. *Virgin and Child with SS. John and Catherine and two Donors* Pl. 244.
Newcastle (The Duke of). F. Bol. *The Orator* Pl. 76.
Okhotschinski Collection, St. Petersburg. W. Knijff *Gate of a Town on the Riverside* Pl. 14.
v. d. Poll (Jhr. Ch.). M. F. de Hulst. *Landscape with Cattle during a Thunderstorm* Pl. 11.
Private Collections. Piero di Cosimo. *Madonna and Child* Pl. 49. Pontormo. *Portrait of a Man* Pl. 52. Rembrandt. *Titus* Pl. 52. Titian. *Venus and Adonis* Pl. 55.
Rechnitzer (Mr. E.). P. A. Foullet. Commode Pl. 93.
Rittmann (Mr. F., Basle). J. Schoeff. *Mountainous Landscape with a Wood* Pl. 20.
Ruck (Mr. Arthur). School of Castagno. *Pietà* Pl. 60.
Schloss (Mme. Adolphe, Paris). A. Molijn. *Village Street* Pl. 14. F. Bol. *Self-Portrait* Pl. 80.
Speyer (Mr. Edward). Seghers. *River Landscape* Pl. 8.
Stoclet (M.). Buffalo in bronze. Chou period Pl. 220.
Taft Collection, Cincinnati. F. Bol. *Self-Portrait* Pl. 83.

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Tatton (Mr. R. A.). Antonio Canal. *Church of the P.P. della Carità Rochetini; Church of SS. Giovanni e Paolo* Pl. 285.
Tooth and Sons (Messrs. Arthur). Marcellus Koffermans. *Virgin and Child with the Magdalen (?) and St. Catherine* Pl. 96.
Walker Collection, Minneapolis. F. Bol. *Self-Portrait* Pl. 80.
Wolf (Mr. P., Potsdam). J. de Vos. *Dune Landscape with a View of a Town* Pl. 20.
Woodward (Mr. W. H.). Palma. *Holy Family* Pl. 233.

TEXTILES—
Gobelin Tapestry (Marquis of Breadalbane) Pl. 210.

TITLES, COMPLETE LIST OF—
Animals in Chinese Art. By A. Waley 215; Pl. 214, 217.
An Antonello da Messina at Nancy. By Roger Fry 181; Pl. 180, 183.
Arms Stolen from the Wallace Collection [M-C] 105; Pl. 104.
AUCTIONS—(Feb.) 107; Pl. 104; (March) 157; (April) 211; Pl. 207; (May) 262; (June) 312.
Augustus John. By R. R. T. [M-C] 259; Pl. 258.
Authenticated Information concerning Jehannet and François Clouet. By H. S. Ede 111; Pl. 113, 116, 120, 121, 125, 128.
Bonnard. By R. R. T. [M-C] 311.
Catena at Trafalgar Square. By C. H. Collins Baker 239; Pl. 241, 244, 247.
A Chinese Bodhisattva. By T. A. Joyce 130; Pl. 111.
Colour Prints at the British Museum. By J. J. O'B. Sexton [M-C] 101.
J. R. Cozen's Water-Colours at the Burlington Fine Arts Club [M-C] 54.
Degas Sculptures. By R. R. Tatlock 150; Pl. 151.
A Drawing by Titian. By W. G. Constable 192; Pl. 193.
EDITORIALS—*"The Times" on Forgeries,* 61; *Whitechapel Art Gallery—An Urgent Appeal,* 111; *Lord Plymouth,* 161; *A Uniform London?* 265.
An English Set of the Twelve Apostles, in alabaster. By R. P. Bedford 130; Pl. 131.
Five Frescos in the Manassia Monastery. By Sava Popovitch 142; Pl. 143, 146.
A Florentine *Pietà.* By Roger Fry 161; Pl. 160.
Flotsam of later Anglo-Saxon Art. By H. P. Mitchell—I 63; Pl. 66, 67; —II 162; Pl. 164, 165; —III 303; Pl. 302.
French Eighteenth Century Furniture in the Wallace Collection. By D. S. MacColl—II 28; Pl. 30; —III 88; Pl. 89, 93; —IV 139; Pl. 135, 138; —V 222; Pl. 225, 228; —VI 288; Pl. 289, 293.
Gallery and Museum Acquisitions (Jan.) 58; (Feb.) 108; (March) 158; (April) 212; (June) 313.
"Giorgione" Problems at Trafalgar Square. By Sir Charles Holmes—I 169; Pl. 171, 174, 177; —II 230; Pl. 233, 236.
Honthorst, Fabritius and de Witte. By Sir Charles Holmes 82; Pl. 86.
The Italian Rococo at Cambridge. By W. G. Constable and C. H. S. John 47; Pl. 46, 49.
Jan van Goyen and his Followers. By C. Hofstede de Groot 4; Pl. 5, 8, 11, 14, 17, 20, 23, 26.
Largillière's *Louis XIV and his Family.* By W. G. Constable 97.
The Lefèvre Gallery. By R. R. T. [M-C] 311; Pl. 264.
LETTERS—(Jan.) 54; (Feb.) 106; (March) 157; (April) 206; (May) 261.
An alleged Ford Madox Brown at Millbank. Hugh Blaker 106; Charles Aitken 157.
"Authenticated Information concerning Jehannet and François Clouet." S. Reinach 211.
A Comparative Method. H. P. Mitchell 206.
"A Frans Greenwood Goblet." W. W. Winkworth 106.
"Jan van Goyen and his Followers." E. J. Reynolds 106.
"Leonardo in the Consulting Room." Eric Maclagan and the Editor 54.
Medieval Pictures called English. Sydney C. Cockerell 261; W. R. Lethaby 312.
The Vasari Society. Thomas Ashby 107.
The Wilton Suits. F. M. Kelly 206.
Madame Vigée le Brun's "Boy in Red" *(le Petit d'Espagnac).* By D. S. MacColl 182; Pl. 186.
Maya Sculptures at the British Museum [M-C] 156.
Modern Mosaic and Mr. Boris Anrep. By Roger Fry 272; Pl. 273, 276.
A Madonna painted by Albrecht Altdorfer in 1531. By Ludwig Baldass 187; Pl. 186.
MONTHLY CHRONICLE—(Jan.) 53 Pl. 49, 52, 55; (Feb.) 101 Pl. 104; (March) 156; (April) 205; (May) 254 Pl. 255, 258; (June) 310 Pl. 264.
Mr. Roger Fry's Pictures. By A. H. R. T. [M-C] 254; Pl. 255.
The New English Art Club. By R. R. T. [M-C] 102.
Notes on Italian Medals—XXVII. By G. F. Hill 38; Pl. 42.
Notes on Various Works of Art (February) 92. A Madonna by Neri di Bicci. A signed work by Marcellus Koffermans. T. B. Pl. 96.
Old Masters at Messrs. Agnew. By Roger Fry [M-C] 53; Pl. 49, 52, 55.
A Portrait by Jehannet Clouet. By Arthur E. Popham 129; Pl. 128.
A Portrait by Lucas Cranach the Younger. By Campbell Dodgson 63; Pl. 61.
The pre-Raphaelite Exhibition at the Tate Gallery. By Walter Sickert [M-C] 310.
Print Room, British Museum. By R. R. T. [M-C] 54.
The Public and the National Gallery. By M. Bone 251.
Rare Mediaeval Tiles and their Story. By Montague R. James. With a note by R. L. Hobson 32; Pl. 35.
REVIEWS—(Feb.) 98; (March) 153; (April) 199; (June) 305.
Ad Quadratum. Fredrik Macody Lund 100.
Les Anciennes Faïences de Bruxelles. G. Dansaert 99.
Animals in Chinese Art. H. d'Ardenne de Tizac 215; Pl. 214, 217.
Antique Rugs from the Near East. Wilhelm Bode and E. Kühnel. Translated by R. M. Riefstahl 309.
L'Art ancien dans les Flandres (Region de l'Escaut). Joseph Casier and Paul Bergmans 98.
Astbury, Whieldon and Ralph Wood Figures and Toby Jugs collected by Captain R. K. Price. R. K. Price 205.
Bokhara, Turkoman and Afghan Rugs. H. Clark 199.
Chelsea Porcelain. William King 100.
Degas. Julius Meier-Graefe. Translated by J. Holroyd-Reece 305; Pl. 307.
A Descriptive Catalogue of the Latin MSS. in the John Rylands Library at Manchester. M. R. James 306.
Early English Furniture and Woodwork. H. Cescinsky and E. R. Gribble 155.
Eight Chapters on English Mediaeval Art. Edward S. Prior 204.
English Church Monuments. A.D. 1150-1550. Fred H. Crossley 101.
A Guide to English Gothic Architecture. S. Gardner 204.
Handwoven Carpets, Oriental and European. A. F. Kendrick 199; Pl. 201.
Hirth Anniversary Volume *(Asia-Major).* 305.
An Index of Chinese Artists represented . . . in the British Museum. Arthur Waley 99.
Iranians and Greeks in South Russia. M. Rostovtzeff 216; Pl. 220.
Luca Signorelli. Adolpho Venturi 153.
Macbeth. Shakespeare 309.
Masterpieces of Oriental Rugs. W. Grote-Hasenbalg 309.
Merchant of Venice. Shakespeare 309.
National Art-Collections Fund. Report (1922). 310.
Old Master Drawings. H. S. Reitlinger 203.
Pieter Bruegel. Max J. Friedländer 154.
A Provisional Bibliography of the Muhammadan Architecture of India. K. A. C. Creswell 155.
A Record of European Armour and Arms through Seven Centuries—Vol. V. Sir Guy Francis Laking 155.
La Société des Amis du Louvre, 1897-1922 310.
Walpole Society, Volume X, 1921-22. A. J. Finberg 203.
Trésor de l'Art Dentellier. A. Carlier de Lantsheere 204.
Zen Buddhism and its Relation to Art. Arthur Waley 99.
Roubiliac and Rysbrack. By K. A. Esdaile 197; Pl. 196.
Scythian Art. By Roger Fry 216; Pl. 220.
Self-Portraits by Ferdinand Bol. By A. Bredius 72; Pl. 73, 76, 77, 80, 83.
Sir Bryan Tuke, by Holbein. By R. R. Tatlock 246; Pl. 250.
Some Golden Fleece Portraits. By A. Van de Put 297; Pl. 296, 299.
Some Unpublished Canalettos. By W. G. Constable 278; Pl. 280, 281, 285.
Stained Glass in Chartres Cathedral. By Marcel Aubert 266; Pl. 267, 270, 273.
Two Old Scottish Cups. By E. Alfred Jones 191; Pl. 190.
Two Public Questions [M-C] 205.
Vermeer's Master. By Tancred Borenius 37; Pl. 39.
Vincent van Gogh. By R. R. Tatlock 3; Pl. 2.
A War-hammer in the Museo Correr, Venice. By Baron C. A. de Cosson 188; Pl. 190.
Woodcuts of the 'Sixties at the Tate. By W. Sickert 148.

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INDEXED

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MAA
v. 42
Jan-Je
1923

CONTENTS

VINCENT VAN GOGH—R. R. TATLOCK
JAN VAN GOYEN AND HIS FOLLOWERS—C. HOFSTEDE DE GROOT
FRENCH 18TH CENTURY FURNITURE IN THE WALLACE COLLECTION—II. —D. S. MACCOLL
RARE MEDIÆVAL TILES AND THEIR STORY—MONTAGUE R. JAMES. WITH A NOTE BY R. L. HOBSON
VERMEER'S MASTER—TANCRED BORENIUS
NOTES ON ITALIAN MEDALS—XXVII—G. F. HILL
THE ITALIAN ROCOCO AT CAMBRIDGE—W. G. CONSTABLE AND C. H. S. JOHN
MONTHLY CHRONICLE: OLD MASTERS EXHIBITION AT MESSRS. AGNEW (ROGER FRY); J. R. COZENS; PRINT ROOM, BRITISH MUSEUM (R.R.T.)
LETTER: "LEONARDO IN THE CONSULTING ROOM"—ERIC MACLAGAN
GALLERY AND MUSEUM ACQUISITIONS

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THE BURLINGTON MAGAZINE

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CONTENTS

EDITORIAL—*" THE TIMES " ON FORGERIES*
A PORTRAIT BY LUCAS CRANACH THE YOUNGER—CAMPBELL DODGSON
FLOTSAM OF LATER ANGLO-SAXON ART—I—H. P. MITCHELL
SELF-PORTRAITS BY FERDINAND BOL—A. BREDIUS
HONTHORST, FABRITIUS AND DE WITTE—SIR CHARLES HOLMES
FRENCH EIGHTEENTH CENTURY FURNITURE IN THE WALLACE COLLECTION—III—D. S. MacCOLL
NOTES ON VARIOUS WORKS OF ART: A MADONNA BY NERI DI BICCI; A SIGNED WORK BY MARCELLUS KOFFERMANS—T.B.
LARGILLIERE'S *LOUIS XIV AND HIS FAMILY*—W. G. CONSTABLE
MONTHLY CHRONICLE: COLOUR PRINTS AT THE BRITISH MUSEUM (J. J. O'B. SEXTON); NEW ENGLISH ART CLUB (R.R.T.); ARMS STOLEN FROM THE WALLACE COLLECTION REVIEWS
LETTERS: " A FRANS GREENWOOD GOBLET " (W. W. WINKWORTH); " JAN VAN GOYEN AND HIS FOLLOWERS " (E. J. REYNOLDS); AN ALLEGED FORD MADOX BROWN AT MILLBANK (HUGH BLAKER); THE VASARI SOCIETY (THOMAS ASHBY)
GALLERY AND MUSEUM ACQUISITIONS AUCTIONS

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CONTENTS

EDITORIAL: *WHITECHAPEL ART GALLERY—AN URGENT APPEAL*
AUTHENTICATED INFORMATION CONCERNING JEHANNET AND FRANCOIS CLOUET—H. S. EDE
A PORTRAIT BY JEHANNET CLOUET—ARTHUR E. POPHAM
A CHINESE BODHISATTVA—T. A. JOYCE
AN ENGLISH SET OF THE TWELVE APOSTLES, IN ALABASTER—R. P. BEDFORD
FRENCH EIGHTEENTH CENTURY FURNITURE IN THE WALLACE COLLECTION—IV—D. S. MACCOLL
FIVE FRESCOS FROM THE MANASSIA MONASTERY—SAVA POPOVITCH
WOODCUTS OF THE 'SIXTIES AT THE TATE—WALTER SICKERT
DEGAS SCULPTURES—R. R. TATLOCK
REVIEWS
MONTHLY CHRONICLE: MAYA SCULPTURES AT THE BRITISH MUSEUM —(R.R.T.)
LETTER: "AN ALLEGED FORD MADOX BROWN AT MILLBANK" (CHARLES AITKEN)
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that the first two volumes, *Macbeth* and *The Merchant of Venice,* are illustrated respectively by Mr. Charles Ricketts and Mr. Thomas Lowinsky. These illustrations consist of separate coloured plates and of line blocks in the text. Both the artists have given us of their very best. The separate plates can be considered as things apart, and may be acceptable to readers with an artistic sense, though it might be better in the remaining volumes to relegate the coloured plates to a place of their own at the end of the book. The drawings let into the text should in our opinion be entirely suppressed. They distinctly distract the eye as it passes over the beautifully-spaced lettering and, pleasant enough though they in themselves are, they do disturb the mind as it follows the rhythm of the great lines. R. R. T.

National Art Collections Fund. XIXth Annual Report (1922). **La Société des Amis du Louvre.** 1897-1922.

These two excellent illustrated books, the first dealing with acquisitions for 1922, the other being retrospective, represent as no other publications do, the abiding interest of the public in art. Both societies appear to have recovered from the effects of the war. If we take our art less seriously than do our Paris friends, there is no indication of it in this record. In 1904 our membership was 551; to-day it is 3,028, some two hundred persons having joined in the year covered by the report.

A MONTHLY CHRONICLE

THE PRE-RAPHAELITE EXHIBITION AT THE TATE GALLERY.—It is not difficult to disentangle the reasons why, if we are to speak the truth, the "pre-Raphaelite" illustrators of the 'fifties and 'sixties, on paper and on canvas, in black and white or in colours, cause, in the spectator of to-day, sensations mainly of excruciating boredom. The illustrations retain their interest as curiosities of biography, and writers who have treated of them have shown their judgment by filling the pages they dedicate to this somewhat stagnant "movement" mainly with personal gossip about the artists themselves, their quarrels, their families, and their models. There are degrees and there are exceptions. In the picture numbered 46a and entitled *Little Toothless*, the human interest, the skill and the tenderness of Ford Madox Brown, places him as always in a category apart. The work of Frederick Sandys again is armed in perpetuity by enveloping draughtsmanship of a rare order against the indifference of posterity. The style compels admiring attention. The fear of death in his *Autumn* (76), for which the astonishing cartoon in pen and ink lent by Norwich hangs in a corridor outside, is not only in the still and silent drama of the figures. Every detail of the aristocratic English homeland landscape adds its stroke of poignant irony to the shade of emotion that is expressed by the group of the three protagonists.

The rise of the "poet-painter" Rossetti and his companions, before the echoes of Turner's glorious funeral had died away, is an odd paradox of history. We are always impressed in England by versatility. The memorial bust on the Chelsea Embankment which represents Rossetti writing a sonnet on a piece of paper that is lying on a painter's palette, of all inappropriate desks conceivable, has never raised a smile. Whistler, it is true, in his American naughtiness, said that he hoped no one would raise to him a monument "with a spigot in his stomach." It has always been taken for granted that Rossetti's pictures must be poetical because the painter wrote poems. The truth would hardly be strained if we said that probabilities were the other way. Turner's verses were certainly execrable, though his universal poetry as a painter places him at the summit of his art. We hardly need to turn to the pages of biography to learn that "Rossetti never thoroughly mastered the difficulties of drawing the human form."

We are told, in the preface to the catalogue of the present exhibition at the Tate, of the pre-Raphaelites that their

> fertile and noble imaginations gave adequate interpretation to the great themes of literature from the Bible, Dante, Shakespeare and Keats, which they selected to illustrate. As illustrators they revealed an extraordinary wealth of lovely human types and freshly observed expressive gestures, and no painter has surpassed Rossetti in giving expression to romantic passion with such perfect fusion of bodily and spiritual loveliness.

The utility of these exhibitions is that it puts the repetition of such phrases to the test, and teaches us perhaps to put more trust in our faithful eyes. The word "adequate," with its suggestion of finality, is probably a slip as applied to "interpretation." But fertile these designers can hardly be said to prove themselves. Nor "noble" I should have thought. The subjects sometimes suggest themselves as they might be seen by a sniggering acolyte. While the standards of the tractarian drawing-room are very properly observed, there is a certain fussy and self-conscious pottering over female charms which is anything but noble. Whistler's dictum about Rossetti was unkind, but it contained, as did most of his gibes, some shrewdness. "Rossetti," he said, "Rossetti is not a painter, Rossetti is a ladies' maid."

No illustrator can make noble designs who does not conceive the figure as a whole. Rossetti had the limitations of the face-painter, in which respect he was a thorough Cockney, and by no

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means Italian. His dramas were conceived firstly and chiefly by an attempt at facial expression, often still and enigmatic, but none the less they fall under the heading of the art of grimace, as opposed to the art of figure-painting. There is no sense of composition. Figures are not opposed to each other in natural contrasts. No rhythm runs through the lines. There is no sense at all of the existence of the spaces intervening between the figures as having an existence of their own. And, above all, what makes it impossible to compare his work with that of the great painters, is that it does not exist in light and shade. In this very exhibition we come across a drawing by Charles Keene (315) who takes us to Cleveland Street and nature. The blind is up, and the sun has risen. By his light alone or by the light of the torch that was stolen from him, is form revealed to us.

WALTER SICKERT.

THE LEFEVRE GALLERY exhibition of modern French painting has deservedly attracted great attention. At last London students of painting are from time to time enabled to see without travelling to Paris the work of the great French painters of the nineteenth century. Among the earlier masters here are two works by Corot, both painted within a few years of his death. That of the *Farm at Etretat* (13) is pleasing, and retains something of Corot's early power, but it is a pity that we are not shown more Corots of the better periods. The exhibition is rich in Courbets. There is a rarely modelled *Portrait of the Artist* (6) at the age of thirty-three, which leaves us astonished at Courbet's knowledge and control of his material. That was his great possession, and had it been allied to a sense of design, Courbet might have been one of the world's great artists. Among the Daumiers is the celebrated oil monotone, *Don Quixote and Sancho Panza* (17).[1] Our terminologists love to tell us that oil paint should be used, as its name and its nature seem to suggest, thickly. But in this, which is *par excellence* the sketch in oils, the canvas grain is plainly visible all over and the thinly stained medium has trickled down at the bottom like rain on a window pane. Rhythm and expressiveness of line were surely never used more satisfyingly as comment on the most tragic of jests. The Daumier study in oil for *The third class carriage* (18) gives me pause. The first impression of its loose, soft modelling and its rather dull characterization did not suggest the name of Daumier. Further examination of it has done nothing to dispel the feeling that the attribution to Daumier is unjustified. In the same room as these pictures are two good Monets, one of shipping and one of the Pont Neuf, an excellent Renoir figure study and a Renoir landscape. Upstairs, Degas predominates. Every time one sees the large *Portrait of Duranty* (25) he is more and more affected by its monumental grandeur. How marvellous that so rapidly woven a web of short, almost isolated brushstrokes should amount to something so stupendously complete! The vision of the scene before him existed in his mind, one feels sure, in the most complete and substantial way; only the greatest familiarity with the mental image could have enabled him to embody in the actual painting everything contributing to the reality of the artistic idea without any extraneous matter whatsoever. There is nothing here of experimenting. The scheme was limited and simple, but it was carried out with thoroughness, and when the task as originally laid down was finished, the eye was satisfied, and the work immediately ceased. Degas' small *Le coucher* (27) is a really exquisite pastel. The sensitiveness of the line of limbs with its masterly indication of fatigue and languid motion, the simplicity and the infinite softness of the modelling and the clear way in which it explains the solid structure of the trunk, the quiet, harmonious glow of the colour, fix it in the memory as one of the best things in the exhibition. The large oil by Degas of *Four Dancers* (28) has some great passages, notably the lovely arrangements of heads and arms and shoulders on the left. That part we reproduce on our Frontispiece, the great size of the canvas making a small illustration of the whole rather unsatisfactory. There are several charming Sisleys. Just within the door downstairs is a rather early Renoir landscape of about 1872, *The Wind Clap* (19), whose modest colour makes it liable to be overlooked. The picture, however, repays study. It is perhaps not quite characteristic of Renoir, and yet there is so much vitality in the painting of the tossing forms of the grass and bushes and of the racing clouds, that the picture may be classed with the best of Renoir's works.

BONNARD'S pictures are shown at the Independent Gallery. One sees little in London of this artist's work, although he is one of the most familiar contributors to the Paris shows. The present exhibition, though not extensive, is sufficient justly to represent a fine painter of not very great versatility. Bonnard is peculiar in the way in which he reduces all the objects before him to a dead flat, patchwork pattern, quite incompatible with the expression either of three-dimensional design or with perspective, of both of which he seems to be completely oblivious. In his large *The Garden* (6), there is

[1] Illustrated, BURLINGTON MAGAZINE, Vol. XL, June, 1922, p. 276.

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little or nothing to indicate which of the trees are close up to the spectator and which are at a distance; and the receding pathway with the black dog on it might be a piece of red material standing vertically or at any angle at which we care to imagine it. These considerations, and the fact that the picture, like Bonnard's work in general, gives us no precise clue to the sort of enjoyment the artist experienced in the garden as a garden, force the observer to confine his attention to the arabesque, to the colour and to the brushwork. The tangle of colour has much of Gauguin's simplicity, directness and fire, and even more than Renoir's richness, variety and brightness, with something else that is wilder and more exotic. The tremendous pitch to which the colours are raised gives the canvas the aspect of a garden indeed, where masses of gaudy blooms are blown by the wind, blown not into a delightful disorder, as in nature, but into balanced forms. The gay pigments—there is not a grey patch anywhere on the canvas—are given their maximum effect, not only by the skilful way in which they are contrasted in hue and tone, but by the verve with which they are brushed on. It would be hard for anybody to come into the presence of some of the brighter of these canvases (Nos. 5, 6, 10, 12, 13) without being arrested and fascinated by the heat and excitement of the mood in which they might seem to have been conceived. Bonnard, like so many of the rest of us, is at his best when at his brightest, but there are times when, as in the two large *Paris Street Scenes* (Nos. 1 and 2) and in the *Woman in Interior* (16), a calmer tide sets in; then the fierce colour scheme is reduced to a translucent, pearly tone through which hints of splendour still mingle, for all the world like those of a sky after a gorgeous sunset.

JUNE EXHIBITIONS include: Ivories at the Burlington Fine Arts Club. Recent acquisitions of the Contemporary Arts Society, at Grosvenor House. New English Art Club. Nineteenth century French Art, at Messrs. Knoedler. Mr. Max Beerbohm's caricatures, at the Leicester Galleries. Paintings and drawings by Mr. Duncan Grant, at the Independent Gallery. Further particulars of these and other exhibitions will be found on page 2 of our advertisement section.

MR. A. M. HIND will deliver a course of four Lantern Lectures on Tuesdays, June 5th, 12th, 19th, and 26th, at 5.30 p.m., in the Steinway Hall. The lecturer will deal with (1) Piero della Francesca and Botticelli, (2) Leonardo, (3) Dürer, (4) Michelangelo. Further particulars to be had at the Hall.

LETTER

"MEDIAEVAL PAINTINGS CALLED ENGLISH."

SIR,—Mr. Cockerell's letter in your last number, and some photographs which he has shown me, have very much impressed me as to the resemblance between the triptych which I described last autumn and paintings of the Cologne School.

Yours faithfully,
W. R. LETHABY

AUCTIONS

MESSRS. F. LAIR-DUBREUIL, 6, rue Favart, Paris. JUNE 4th, 5th and 6th, at the Hotel Drouot. Japanese prints and paintings, and a number of albums illustrated by Japanese masters. This extensive and important sale consists of 562 lots, mainly of examples by the better known masters.

MESSRS. KNIGHT, FRANK & RUTLEY, 20, Hanover Square. JUNE 11th and following days, at Hyde Park House, Knightsbridge, by order of Sir Ed. Naylor-Leyland, part of the contents of the house. The sale will include a curious collection of carved rock crystal of Italian origin, some sixteenth century Italian bronzes, Chelsea and other porcelain, some marble sculpture including a Roman life-size figure and a variety of other objects of art, together with pictures of several European schools. The latter offers plenty of interesting material for the student. There are pictures attributed to Raphael, Perugino and some of the great masters of the Northern Schools.

MESSRS. CHRISTIE, MANSON & WOODS, 8, King Street. JUNE 1st: Modern pictures and drawings and a few old pictures, part of the stock of Mr. Eugene Cremetti. The sale includes some celebrated pictures, such as Josef Israels' *Pancake Day* (110) and *The Drowned Fisherman* (111), Millais' *The Rescue* (149) and *Just Awake* (150), and Roybet's *Le Carrousel* (165). JUNE 13th and 14th: Messrs. Christie issue a well-illustrated catalogue of a sale of old French furniture, objects of art and tapestry from the collection of the late Sir Anthony de Rothschild, at Aston Clinton. The French furniture includes a number of signed pieces, among them one on which the initials R. V. L. C. are for once accompanied by the name of the *ébéniste*, R. Lacroix (which in full was Roger Vandercruse Lacroix). There is a marquetry table by J. L. Cosson, whose name is associated with those of Jansen and Deloose on a table in the Jones' collection. Peridiez, Genty, Delaisement are other names; and one, read as I. B. Romac, is unknown to the books. By Dubois is a queer combination of *secrétaire* and *presse-papiers* with oil paintings in the panels. JUNE 15th: Pictures and drawings forming part of the private collection of the late Mr. W. L. Agnew. The drawings are mainly English and French, of various periods. The paintings include examples of Kneller, Lely, Morland, Raeburn, Reynolds, Romney and Stubbs. EARLY IN JULY: The collection of Old Masters belonging to Sir Joseph Robinson, of South Africa. Although at the moment of going to press all the pictures for this sale are not visible and a complete catalogue is not available, it is evident from a rapid survey of some of the principal lots that the sale is a very important one and that it offers a number of problems to the student. There are a considerable number both of masterpieces and of curious school pieces. For the time being we need only say that the collection includes several very important Gainsborough portraits, that of *Mrs. Drummond* being of the highest quality, and an oil sketch for *The Blue Boy;* several excellent Reynolds' portraits and a large and very interesting Constable of *The Thames at Whitehall* during the opening of Waterloo Bridge; two great panels by Piero di Cosimo; two authentic Rembrandts and two authentic Hals; four important Boucher panels, and some good examples of the Dutch School. We shall deal with the collection more adequately next month.

MESSRS. SOTHEBY, WILKINSON & HODGE, 35, New Bond

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Street. JUNE 13th: Water-colours and oil paintings, property of the Rt. Hon. J. E. B. Seely. The collection consists largely of examples of the English and Dutch Schools, and includes an important *Crucifixion* (29) by Joos van Cleve, the elder, a *Virgin and Child with St. John* (35), given to Perugino, that will attract the attention of students, two celebrated Morlands, *Fishermen* (30), and *Smugglers* (31), and two important works by Teniers (37 and 38) one being of an inn interior, the other of peasants merrymaking on a village green. JUNE 14th: What is left of the once-famous Wilton House armoury. As in June, 1921, the bulk of the material is a miscellaneous assortment of pieces belonging to the equipment of the Pembroke retainers (16th-17th century). The real interest of the sale centres in three slightly imperfect but none the less eminently desirable suits. It is only too likely that these will go, literally, west. No. 90 is a fine " white " Greenwich suit, probably made for Henry Herbert, 2nd Earl of Pembroke (1534-1601); plain as this is, it is technically admirable; nor could one find a more typical example of a Greenwich harness. 61 is a corslet signed by Pompeo della Chiesa; the last great name among Milanese masters. The quality is first-class; moreover Pompeo's signed work is practically non-extant nowadays outside of public collections. No. 62 (though likely enough it will provoke less keen competition) is in beauty of outline the most attractive item in the list. It is a blue and gold suit (the greaves and solorets are missing) of the so-called " Pisan " type, bearing a marked resemblance to the mis-named " Verdelain " suit at Malta (Verdelain was not born till 1590). Personally I doubt its being later than the third quarter of the sixteenth century; its lines reveal a sense of style far superior to the Malta harness. Some rather fragmentary brigandines and a back and breast of an *anime* are also worthy of attention. F. M. K.

MESSRS. NAVILLE ET CIE. JUNE 18th, at the Hotel Schweizerhof, Lucerne. A large collection of Greek coins consisting of duplicates from the British Museum, from the collection of the late M. A. L. Bertier de la Garde, and from other collections. The sale consists of over 3,000 lots. R. R. T.

GALLERY AND MUSEUM ACQUISITIONS

NATIONAL GALLERY, MILLBANK.

MARK GERTLER. *Portrait of a Girl.* Oil. Presented by A. E. Anderson, Esq.

HENRI HARPIGNIES. *Le Paillon à Nice.* Water-colour. Purchased out of the Grant-in-Aid, " T " Fund.

J. D. INNES. *The Waterfall.* Water-colour. Purchased under the terms of the Chantrey Bequest.

P. WILSON STEER. *Portrait of Mrs. Raynes.* Oil. Purchased under the terms of the Chantrey Bequest.

ALFRED STEVENS. 11 cartoons, 3 studies in oil, and 57 drawings for the decoration of the dining-room (ceiling and cove) at Dorchester House. Purchased under the terms of the Chantrey Bequest.

ALFRED STEVENS. *Portrait of the Artist at the age of 14.* Oil. Purchased out of the Grant-in-Aid, " T " Fund.

NATIONAL PORTRAIT GALLERY.

BALTHASAR DENNER. *George Frederick Handel.* 1685-1759. The famous composer. Canvas, 76.2 cm. by 63.5 cm. Presented by Arthur F. Hill, Esq. (*Room X.*)

JOSEPH HIGHMORE. *John Montagu, Fourth Earl of Sandwich.* 1718-1792. First Lord of the Admiralty, 1748-51, 1763-5 and 1771-82. Painted in 1740. Canvas, 1.21 m. by 0.91 m. (*Room XVI.*)

CARLO PELLEGRINI. *William Ewart Gladstone.* 1809-1898. Prime Minister. Original drawing for the *Vanity Fair* cartoon published February 6th, 1869. 30.5 cm. by 17.8 cm. (*Room XXIX.*)

RICHARD COCKLE LUCAS. *Sir Frederic Madden, K.H., F.R.S.* 1801-1873. Antiquary, paleographer and keeper of the manuscript department of the British Museum, 1837-66. Wax medallion, 1849. Oval, 17.8 cm. by 12.7 cm. Presented by his grandson, Frederic H. Madden, Esq. (*Miniature cases, Room XXX.*)

SIR CHARLES HOLROYD. *George Frederick Watts, O.M., R.A.* 1817-1904. Painter and sculptor; *George Meredith, O.M.* 1828-1909. Novelist and poet. Two bronze casts of medals. Presented by Lady Holroyd. (*Miniature cases, Room XXX.*)

ARTIST UNCERTAIN. *Sir Edward Hoby of Bisham Abbey.* 1560-1617. Courtier, man of letters and favourite of James I. Painted in 1583. Panel, 89.5 cm. by 72.4 cm. Purchased. (*Room I.*)

G. HONTHORST. *Frederick V, King of Bohemia, K.G.* 1596-1632. Son-in-law of James I and grandfather of George I. Canvas, 71.8 cm. by 55.2 cm. Purchased. (*Room III.*)

SIR PETER LELY (?) *Richard Gibson.* 1615-1690. Famous dwarf and a miniature painter. Painted in 1658. Canvas, 1.24 m. by 1 m. Purchased. (*Room III.*)

JOSIAH SLATER. *James, First Baron Gambier, G.C.B.* 1756-1833. Admiral of the Fleet. Commanded the *Defence,* June 1st, 1794; bombarded Copenhagen 1807, and commanded the Channel Fleet, 1808-11. Water-colour drawing, 1813. Purchased. (*Room XXVIII.*)

ARTIST UNKNOWN. *John Bell, F.R.C.S.Edin.* 1763-1820. Distinguished surgeon and author of *Anatomy of the Human Body.* Panel, 29.2 cm. by 21.6 cm. Purchased. (*Room XXVI.*)

BRITISH MUSEUM: PRINT ROOM.

DRAWINGS.

ANON. SCHOOL OF ANTWERP, *c.* 1520. *Presentation of B. V. M. in Temple; pen and ink.* From Cassiobury Park.

A. ASPERTINI. *Battle between Romans and Barbarians.* Pen and ink. Chariatte collection.

ANN. CARRACCI. *Man with Bagpipes.* Red and black chalk. From Cassiobury Park.

P. CORNELISZ. (Kunst.) *Faith.* Pen and ink. Chariatte collection.

A. VAN DYCK. *Aeneas and Anchises.* Red chalk and pen and ink.

B. FRANCESCHINI. *Virgin and Child in clouds and three Saints.*

R. DEL GARBO (or acc. to Berenson, R. Carli). *A youthful bishop (St. Louis of Toulouse?) in a Niche.* Probably a design for embroidery; pricked for transfer.

A. GEDDES, A.R.A. Landscape. Black chalk on pink paper.

W. H. HUNT. *A seated Girl, reading.* Black and white chalk. Presented by Miss Nowlan.

M. PONZONI. *Diana and Endymion.* Pen and ink.

D. VELLERT. Two O.T. subjects and two belonging to the Weimar series of the *Life of the Virgin.* Round designs for glass pen and ink, outline partly washed. From Cassiobury Park.

PRINTS.

A. ALTDORFER. *A Woman with a Plumed Hat.* Pass. 101.

J. BELTRAND. *Laveuse; Paysage aux lapins.* Woodcuts printed in colours.

HANS BOL. *Venationis Piscationis et Aucupii Typi,* 1582 (48 pl.). Presented by Mrs. Baillie-Grohman.

G. B. CASTIGLIONE. Seven photographs of monotypes at Vienna and elsewhere. Presented by J. Charrington, Esq.

T. CHEESMAN. *Duchess of Würtemberg,* after Beechey. Stipple, printed in colours.

T. HAMILTON CRAWFORD. *Lady Helen Hall,* after Raeburn. Mezzotint, printed in colours. Presented by H. C. Dickens, Esq.

S. ARLENT EDWARDS. 58 mezzotints after old masters. Presented by the engraver.

JER. FALK. Five Polish portraits. Line engravings.

J. L. FORAIN (after).. *Le Tribunal.* Etching printed in colours.

SYLVIA GOSSE. Seventeen etchings (Bath and London streets, figure subjects and still life). Presented by the artist.

F. L. GRIGGS, A.R.A. *Sellenger, St. Wendred's, Linn Bridge, Laneham.* Etchings.

J. KEFALINOS. Five woodcuts. Partly in colours. Presented by Sir Bartle Frere, Bart.

I. VAN MECKENEM. *The Arms of Christ,* after the Master E. S. Geisberg, 366 (one of two impressions known).

JOB NIXON. *An Italian Festa.* Three trial proofs in different states. Presented by the artist.

REMBRANDT. *The Virgin in the Clouds,* H. 186. Undescribed late state.

T. ROWLANDSON. *Sadler's Flying Artillery.* Coloured etching, 1798.

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F. SCHMUTZER. *Emperor William II; Archduke Francis Ferdinand.* Etchings.

WALTER SICKERT. *Little Louie Pinder.* Etching. Presented by Miss S. Gosse.

D. I. SMART. Eleven etchings, including *The Mooring Post,* in four states. Presented by the artist.

JAN SWART. *Christ preaching from a boat.* Woodcut.

J. M. W. TURNER. Liber Studiorum. Etchings, Rowlandson 36, 59, 62.

A selection of Danish etchings and woodcuts (Hammer, Nathan, Roose, Rytter, Tegibjerg). Presented.

Proof posters by C. AMIET and E. EHMANN. Presented.

WILLIAM WOOLLETT. *Dido and Æneas.* A touched proof of the first state with marginal notes by the engraver. Presented by John Charrington, Esq.

BOOKS.

Il Gran Teatro di Venezia (2 vols.), engravings by Domenico Louisa (*c.* 1720).

Facsimiles of French Drawings in the Albertina, published by A. Schroll, 1922.

CERAMICS AND ETHNOGRAPHY.

Two kohl-bottles of early Syrian glass from Aleppo. Purchased.

A sepulchral vase, pottery painted with hunting scenes in unfixed pigments, Chinese 3rd or 4th century. Purchased.

A vase of Northern Chinese celedon. Purchased.

A porcelain saucer-dish with red glaze. Hsüan Tê period. Purchased.

Four specimens of early Persian pottery. Purchased.

A Ming blue and white bowl with landscapes. Given by W. W. Winkworth, Esq.

A cake of Chinese ink with moulded designs. Given by L. Coulman, Esq.

A glazed pottery relief from the Ming Tombs. Given by Dr. May Thorne.

A fragment of porcelain with a fish in underglaze red. Hsüan Tê period. Given by A. L. B. Ashton, Esq.

A white Ming vase and an incense burner of Ting type, and a series of fragments of Chinese wares from Zanzibar. Given by Prof. J. N. Collie, F.R.S.

Thirteen specimens of early Persian pottery. Given by Henry Van den Bergh, Esq., through the National Art Collections Fund.

A bowl of late Egyptian pottery. Given by John Home, Esq.

A dish of " soft-paste " porcelain with mottled glaze. Given by H. H. Joseph, Esq.

A tankard of printed Worcester porcelain. Given by R. L. Hobson, Esq.

VICTORIA AND ALBERT MUSEUM.

(Items marked * are not yet on exhibition.)

ARCHITECTURE AND SCULPTURE.

Idarten; statuette in wood. JAPANESE; 18th century. Presented by H. Birnstingl, Esq.

St. Michael; statue in wood. Probably ENGLISH; 15th century. Also other works of art in ivory, bronze, mother-of-pearl, etc. Part of the Alfred Williams Hearn Gift.

CERAMICS.

Porcelain vase, late MING, painted in iron red over a copper glaze of clouded red and grey. Presented by a body of subscribers.

Cane-handle, Mennecy porcelain, marked. Presented by René de l'Hôpital, Esq.

Six roundels, stained glass, from a series representing the *Labours of the Months.* ENGLISH; first half of 15th century. Presented by the National Art-Collections Fund.

*Two panels of stained glass. DUTCH (Haarlem School); early 16th century.

Additions to his collection of early ENGLISH drinking-glasses. Presented by Francis Buckley, Esq.

ENGRAVING, ILLUSTRATION AND DESIGN.

*J. LAPORTE, W. DELAMOTTE and J. NATTES. Drawings (10). Presented by Francis S. Dayman, Esq.

*P. REFOY. Drawing of a painting in tempera in an old house at East Grinstead. Presented by Geoffrey Webb, Esq.

*C. O. SKILBECK. *St. George.* Drawing from the fresco in Little Kimble Church, Bucks. Presented by the Rev. A. K. Hobart-Hampden.

*Collection of Engraved Portraits of the 16th and 17th centuries. Presented by Sydney Vacher, Esq.

*SAMUEL PALMER. Drawings (2). Presented by A. H. Palmer, Esq.

*F. SYDNEY EDEN. Drawings (38) of stained glass from churches in Essex.

*JOHN RUSKIN. Drawing.

*Copies of Wall-paintings (3) from Manassia Monastery, Serbia.

L. CRANE. Drawings (2) of Egyptian Wall-paintings.

*Sketch Books of Samuel Prout and Sir Ernest George, R.A.

METALWORK.

Silver-gilt bowl and cover. London, 1691.

Two enamelled bronze medallions from a bowl. ANGLO-SAXON; 7th century.

A pair of silver Casters by Pillar and Co., of Calcutta, about 1830-40. Presented by Henry Oliver, Esq.

A group of RUSSIAN silver from the Wimborne Collection.

A group of JAPANESE Sword-guards from the Tassel Collection.

PAINTINGS.

MRS. AVARNE. Miniature portrait of a lady. Presented by Miss D. Soutten.

*WENCESLAUS CHUDY. Miniature portrait in enamel of the Empress Maria Theresa, 1760.

*DAVID COX, jun., JOHN LAPORTE and GEORGE SHEPHERD (2). Water-colour landscapes. Presented by Francis S. Dayman, Esq.

*C. FORSTER. Miniature portrait in plumbago of a boy, 1711.

*F. L. T. FRANCIS. *The Banks of a Canal.* Water-colour drawing.

*R. C. GOFF, R.E. *The Church of St. Nicolas, Ghent.* Water-colour drawing.

TEXTILES.

Fragment of silk and gold tissue from a cope of San Valero until recently preserved in the Cathedral of Lérida. HISPANO-MORESQUE (Almeria?); 13th century.

Cotton Band woven with a tinted warp. From the Balearic Islands.

Five silk velvet ribbons. FRENCH; first half of 19th century.

Silk brocade with pattern of huntsmen. PERSIAN; 16th century. Presented by Sir William Lawrence, Bart.

The " Bullers Wood " Carpet, made by William Morris. Presented by J. Sanderson, Esq.

Embroideries and woven fabrics made in AMERICA in the late 18th century and first half of 19th century. Presented by Mrs. Antrobus.

Panel of floral embroidery upon crimson satin. ENGLISH; period of Queen Elizabeth (1558-1603).

WOODWORK.

Chairman's Chair, of carved mahogany. Style of Hepplewhite. Late 18th century.

Leather Travelling Trunk. ENGLISH; dated 1649. Presented by H. Howard, Esq.

Fifteenth-Century Bench-End, from a church in North Somerset. Presented by Mowbray A. Green, Esq.

Oak Arm-Chair covered in " Turkey Work." ENGLISH; middle of 17th century.

CIRCULATION DEPARTMENT.

The following are the more important recent acquisitions available for loan to Provincial Museums during the first quarter of the year :—

An urn-shaped vase of Wedgwood's agate ware. ENGLISH; 18th century. (Circ. 1-1923.)

Five floral sprays of ENGLISH embroidery in coloured silks and gold thread of the late 16th century. (Circ. 38 to 42-1923.)

A collection of COREAN pottery, chiefly céladon, of the Korai Dynasty (924-1392). (Circ. 141 to 148-1923.)

A bottle-shaped vase of cream-glazed ware (" ting " ware) with incised floral decoration. CHINESE; Sung Dynasty. (Circ. 167 and A-1923.)

A pair of incense burners in the form of ducks, cloisonné enamel. CHINESE; Ming Dynasty. (Circ. 187 and 188-1923.)

A writing bureau of black lacquer. ENGLISH; early 18th century. (Circ. 208-1923.)

An oak spice-cabinet on stand. ENGLISH; late 17th century. (Circ. 226-1923.)

A collection of CHINESE wares of the Han, T'ang and Sung Dynasties. (Circ. 231 to 256-1923.)

A panel of stained glass with two figures and a coat of arms. SWISS; dated (15)28. (Circ. 258-1923.)

An earthenware bowl, painted in blue and black. PERSIAN; 12th century. (Circ. 284-1923.)

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CLASSIFIED INDEX TO VOLUME XLII, No. 238, JANUARY, TO No. 243, JUNE 1923

EXPLANATORY NOTE.—Cross references are given under the following headings: ARTISTS AND CRAFTSMEN—AUTHORS (of writings included in this volume)—CARVING AND SCULPTURE—CERAMICS, ENAMELS AND GLASS—FURNITURE—METALWORK—OWNERSHIP (of objects referred to, owned (1) COLLECTIVELY, by Nations, Public Corporations and Private Associations, (2) INDIVIDUALLY, by Private Owners and Dealers)—TEXTILES—TITLES, COMPLETE LIST OF (interspersed in alphabetical order with the titles of the following sections, AUCTIONS, LETTERS, MONTHLY CHRONICLE [=M-C], REVIEWS). The definite and indefinite article in all languages is printed throughout but ignored in the alphabetical series.

ARTISTS AND CRAFTSMEN—

ALTDORFER (Albrecht). *Madonna* (Kunsthistorisches Museum, Vienna) Pl. 186.

AMIGONI (Jacopo). *The Prodigal Son* (Emmanuel College, Cambridge); *St. Anthony of Padua and the Infant Christ* (National Gallery) Pl. 46.

VAN ANRAADT (Pieter). *Portrait of Ferdinand Bol.* Detail (Rijksmuseum) Pl. 78.

ANREP (Boris). *The Box at the Opera; The Dressing-Table; Lady Mixing Cocktails; The Telephone; The Toilet.* Mosaics (Mr. William Jowitt) Pl. 276; *The Vision of St. John.* Mosaic (Royal Military College, Sandhurst) Pl. 273.

ANTONELLO DA MESSINA. *St. Catherine of Alexandria* (Nancy Museum) Pl. 180; *Ecce Homo* (Spinola Gallery, Genoa) Pl. 183; *Virgin* (Pinakothek, Munich) Pl. 183.

DI BICCI (Neri). *Madonna* (Mr. Annesley Gore) Pl. 96.

BOL (Ferdinand). *Joseph introducing his father to Pharaoh.* Detail. (Dresden Gallery) Pl. 83; *The Orator* (Duke of Newcastle) Pl. 76; *Self-Portrait* (Rijksmuseum) Pl. 73; *Self-Portrait* (Dordrecht Museum) Pl. 76; *Self-Portraits* (Alte Pinakothek, Munich, and Hainauer Collection) Pl. 77; *Self-Portraits* (Walker Collection, Minneapolis, and Adolphe Schloss Collection, Paris) Pl. 80; *Self-Portraits* (Mrs. Robert Evans, Boston, U.S.A., and Taft Collection, Cincinnati) Pl. 83.

BONIFAZIO. *Holy Family* (Hermitage Gallery) Pl. 236; *Madonna and Child* (National Gallery) Pl. 236.

—(attributed to). *Adoration of the Shepherds.* Detail (Lord Allendale) Pl. 236.

LE BRUN (Mme. Vigée). *Le petit d'Espagnac* (Wallace Collection) Pl. 186.

V. D. BUNDEL (W.). *Woody Landscape with Buildings* (Alte Pinakothek, Munich) Pl. 5.

CANALETTO (Antonio). *Architectural Capriccio.* Pen and wash Pl. 281; *Capriccio; Classic Ruins on the Lagoon* Pl. 280; *Church of the PP. della Carità Rochetini* (Mr. R. A. Tatton); *Church of SS. Giovanni e Paolo* (Mr. R. A. Tatton) Pl. 285; *The Thames on Lord Mayor's Day* (Prince Lobkowicz) Pl. 280; *View of Westminster Bridge from the South* (Prince Lobkowicz) Pl. 281.

CASTAGNO (School of). *Pietà* (Mr. Arthur Ruck) Pl. 160.

CATENA. *Christ giving the keys to St. Peter* (Prado Gallery) Pl. 247; *Holy Family with St. Anne* (Dresden Gallery) Pl. 247; *Portrait of a Canon* (Vienna) Pl. 241; *Santa Conversazione* (Staatsmuseen, Berlin) Pl. 244; *Virgin and Child and Doge Loredano* (Ducal Palace, Venice) Pl. 241; *Virgin and Child and St. John* (National Gallery) Pl. 241; *Virgin and Child with SS. John and Catherine and two Donors* (Mond Collection) Pl. 244; *Virgin and Child with Saints and Kneeling Donor* (Roscoe Collection, Liverpool) Pl. 244.

CAVALLINO (Bernardo). *The Death of St. Joseph* (Naples Museum) Pl. 39.

CLOUET (François). *Charles IX* (Hofmuseum, Vienna) Pl. 125; *Claude de Beaune* (Louvre) Pl. 121; *Elizabeth de Valois.* Drawing (Chantilly) Pl. 121; *Elizabeth of Austria* (Louvre) Pl. 125; *Marguerite de Valois* (Chantilly) Pl. 121; *Marguerite de Valois.* Drawing (Bibliothèque Nationale, Paris) Pl. 121.

—(attributed to). *Pierre Quthe* (Louvre) Pl. 125; *Tête d'un Vieillard.* Drawing (Louvre) Pl. 128.

—(copy of adrawing by). *Elizabeth of Austria* (Bibliothèque Nationale, Paris) Pl. 125.

CLOUET (Jehannet). *Claude d'Urfe* (Hampton Court) Pl. 113; *François de Clèves* (Chantilly) Pl. 120; *François de Valois.* Drawing (Chantilly) Pl. 116; *Guillaume Budé* (Sir Henry Howorth) Pl. 128; *Leonora de Sapata.* Drawing (Chantilly) Pl. 120; *Philippe Chabot.* Drawing (Chantilly) Pl. 113.

—(attributed to). *François I.* Drawing (Chantilly Pl. 113; *François I.* (Louvre) Pl. 113; *Monsieur d'Orleans.* Drawing (Chantilly) Pl. 116.

COELENBIER (J.). *River Landscape with a Castle* (Copenhagen Museum) Pl. 11.

DI COSIMO (Piero). *Madonna and Child* (Private Collection) Pl. 49.

CRANACH THE YOUNGER (Lucas). *Portrait* Pl. 61.

CRESSENT (Charles). *Louis, Duc d'Orleans.* Bust (Bibliothèque Nationale, Paris) Pl. 89.

V. D. CROOS (A.). *View of Rhenen with Fishermen* (Museum of Fine Arts, Budapest) Pl. 11.

V. D. CROOS (P.). *Stormy Weather at Sea* (Municipal Museum, The Hague) Pl. 5.

CUYP (Aelbert). *The Maas at Dordrecht* (Lord Brownlow's Collection) Pl. 207.

DEGAS. *Baigneuse.* Bronze; *Danseuse.* Bronze (Leicester Galleries) Pl. 151; *Danseuse.* Pastel (Luxembourg Gallery) Pl. 307; *Quatre Danseuses.* Detail (Lefèvre Gallery) Pl. 264.

DUTCH SCHOOL (17th century). *Portrait of a Lady with a Basket* (Museum of Fine Arts, Boston) Pl. 26; *Portrait of a Sportsman* (Leipzig Museum) Pl. 26.

FABRITIUS (Karel). *A Musical Instrument Dealer at his Booth in the Open Air* (National Gallery) Pl. 86.

FRY (Roger). *Portrait of Robert Bridges, Esq.; Portrait Study.* Drawing (Independent Gallery) Pl. 254.

GIORGIONE. *Altarpiece* (Castelfranco) Pl. 177; *The Ordeal of Moses* (Uffizi Gallery) Pl. 171; *Study for S. Liberale* (National Gallery) Pl. 233; *The Tempest* (Giovanelli Collection, Venice) Pl. 171.

VAN GOYEN (Jan). 4.

EL GRECO. *Laocoon* (Alte Pinakothek) Pl. 258.

HOLBEIN. *Sir Bryan Tuke* (Mr. Hugh Blaker) Pl. 250.

HONTHORST. 82.

DE HULST (F.). *View of the Valkhof at Nymwegen* (Boymans Museum, Rotterdam) Pl. 11.

DE HULST (M. F.). *Landscape with Cattle during a Thunderstorm* (Jhr. Ch. v.d. Poll) Pl. 11.

JOHN (Augustus). *Symphonie Espagnole* (Chenil Gallery, Alpine Club) Pl. 258.

DE KEYSER (Th.). *Portraits of C. v. d. Gracht and his Wife* (Copenhagen Museum) Pl. 26.

KNIBBERGEN (K.). *Cottages under a Tree* (University Gallery, Würzburg) Pl. 14.

KNIJFF (W.). *Gate of a Town on the Riverside* (Okhotschinski Collection, St. Petersburg) Pl. 14.

KOFFERMANS (Marcellus). *Virgin and Child with the Magdalen (?) and St. Catherine* (Messrs. Arthur Tooth and Sons) Pl. 96.

V. D. LAECK (R.). *View of the Palace at Ryswyk* (Municipal Museum, The Hague) Pl. 14.

LARGILLIERE, 97.

LIEFRINCK (C.). *Village Street with Figures* (Miss E. Halbertsma, Groningen) Pl. 5.

MARCHAND. Commodes (Wallace Collection) Pl. 135.

MOLIJN (A.). *Village Street* (Mme. Schloss, Paris) Pl. 14,

DE MOMPER (F.). *River Landscape with Buildings* (Formerly F. Steinmeyer and Sons, Paris) Pl. 17.
Paris) Pl. 17.

MONOGRAMMISTS (followers of van Goyen) Pl. 17, 20, 23, 26.

VAN MOSSCHER (J.). *Dune Landscape with Trees* (Alte Pinakothek, Munich) Pl. 17.

DE NEYN (P.). *Landscape with a Canal* (Leyden Museum) Pl. 17.

PALMA. *Holy Family* (Mr. W. H. Woodward) Pl. 233; *Madonna and Saints.* Detail (Vienna Gallery) Pl. 233; *Virgin and Child.* Detail (Colonna Gallery, Rome) Pl. 236; *Warrior Adoring.* Detail (National Gallery) Pl. 233.

PITTONI (G. B.). *Presepio* (Sidney Sussex College, Cambridge) Pl. 49.

PONTORMO. *Portrait of a Man* (Private Collection) Pl. 52.

PRIMATICCIO (?) *Odet of Coligny* (Chantilly) Pl. 120.

REMBRANDT. *Titus* (Private Collection) Pl. 52.

ROUBILIAC. *Charles I.* Terra-cotta (British Museum) Pl. 197; *Charles I.* Marble (Wallace Collection) Pl. 196; *Shakespeare.* Terra-cotta (British Museum) Pl. 196.

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RUBENS. *The Flight into Egypt by Night* (Lord Brownlow's Collection) Pl. 207.
RYSBRACK. *Sir Hans Sloane.* Terra-cotta (British Museum) Pl. 196.
SAFTLEVEN (H.). *Dutch Landscape with Cattle* (Boymans Museum, Rotterdam) Pl. 8.
V. D. SCHALCKE (C.). *Hilly Landscape with a Town* (Baron Leon Janssen, Brussels) Pl. 20.
SCHOEFF (J.). *Mountainous Landscape with a Wood* (Formerly Mr. F. Rittmann, Basle) Pl. 20.
SEGHERS (Hercules). *River Landscape* (Mr. Edward Speyer) Pl. 8.
SERBIAN SCHOOL. *Despot Stevan Visoki; Portrait of a Nobleman.* Frescos Pl. 143; *St. Kseon, An Unknown Saint; Solomon.* Frescos (Manassia Monastery) Pl. 146.
TITIAN. *Venus and Adonis* (Private Collection) Pl. 55; *The Golden Age* (National Gallery) Pl. 174; *The Jealous Husband.* Fresco (Padua) Pl. 177.
TITIAN (attributed to). *Landscape with Two Kneeling Figures.* Drawing Pl. 93.
UNKNOWN ARTISTS. *Claude de Toulongeon and his Patron Saint Claude* (Worcester Art Museum, U.S.A.) Pl. 296; *Jean, Marquis of Bergen-op-Zoom* (Ericsberg Gallery) Pl. 299; *Maximilian I* (Sir F. Crawley-Boevey, Bart.) Pl. 299; *Philip, Duke of Savoy* (Haro Sale, Paris, 1911) Pl. 296; *Philip the Handsome at the age of 5* (John G. Johnson Collection, Philadelphia) Pl. 299; *Portrait of a Youth* (National Gallery) Pl. 241; *St. Jerome in his Study* (National Gallery) Pl. 244.
VAN GOGH (Vincent). 3, *The Asylum at St. Remy* (Mr. Theo. Behrens) Pl. 2.
VERMEER. *Christ in the House of Martha and Mary* (Mr. W. A. Coats) Pl. 39.
DE VOS (J.). *Dune Landscape with a View of a Town* (Mr. P. Wolf, Potsdam) Pl. 20.
DE WITTE (Emanuel). *The Fish Stall* (National Gallery) Pl. 86.

AUTHORS—
AUBERT (Marcel). Stained Glass in Chartres Cathedral 266; Pl. 267, 270, 273.
BALDASS (Ludwig). A Madonna painted by Albrecht Altdorfer in 1531 187; Pl. 186.
BEDFORD (R. P.). An English Set of the Twelve Apostles, in Alabaster 130; Pl. 131.
BONE (Muirhead). The Public and the National Gallery 251.
BORENIUS (Tancred). Vermeer's Master 37; Pl. 39.
BREDIUS (A.). Self-Portraits by Ferdinand Bol 72; Pl. 73, 76, 77, 80, 83.
COLLINS BAKER (C. H.). Catena at Trafalgar Square 239; Pl. 241, 244, 247.
CONSTABLE (W. G.). Largillière's *Louis XIV and his Family* 97. A drawing by Titian 192; Pl. 193. Some Unpublished Canalettos 278; Pl. 280, 281, 285.
CONSTABLE (W. G.) and JOHN (C. H. S.). The Italian Rococo at Cambridge 47; Pl. 46, 49.
DE COSSON (Baron C. A.). A War-hammer in the Museo Correr, Venice 188; Pl. 190.
DODGSON (Campbell). A Portrait by Louis Cranach the Younger 63; Pl. 61.
EDE (H. S.). Authenticated Information concerning Jehannet and François Clouet 111; Pl. 113, 116, 120, 121, 125, 128.
ESDAILE (Katharine A.). Roubiliac and Rysbrack 197; Pl. 196.
FRY (Roger). A Florentine *Pietà* 161; Pl. 160. An Antonello da Messina at Nancy 181; Pl. 180, 183. Scythian Art 216; Pl. 220. Modern Mosaic and Mr. Boris Anrep 272; Pl. 273, 276.
DE GROOT (C. Hofstede). Jan van Goyen and his Followers 4; Pl. 5, 8, 11, 14, 17, 20, 23, 26.
HILL (G. F.). Notes on Italian Medals 38; Pl. 42.
HOLMES (Sir Charles). Honthorst, Fabritius and de Witte 82; Pl. 86; "Giorgione" Problems at Trafalgar Square—I 169; Pl. 171, 174, 177; —II 230; Pl. 233, 236.
JAMES (Montague R.). Rare Mediaeval Tiles and their Story 32; Pl. 35.
JONES (E. Alfred). Two old Scottish Cups 191; Pl. 190.
JOYCE (T. A.). A Chinese Bodhisattva 130; Pl. 111.
MACCOLL (D. S.). French Eighteenth Century Furniture in the Wallace Collection—II 28; Pl. 30; —III 88; Pl. 89, 93; —IV 139; Pl. 135, 138; —V 222; Pl. 225, 228; —VI 288; Pl. 289, 293. Madame Vigée le Brun's "Boy in Red" (*le petit d'Espagnac*) 182; Pl. 186.
MITCHELL (H. P.). Flotsam of later Anglo-Saxon Art—I 63; Pl. 66, 67; —II 162; Pl. 164, 165; —III 303; Pl. 302.
POPHAM (Arthur E.). A Portrait by Jehannet Clouet 129; Pl. 128.
POPOVITCH (Sava). Five Frescos from the Manassia Monastery 142; Pl. 143, 146.
SICKERT (Walter). Woodcuts of the Sixties at the Tate 148.
TATLOCK (R. R.). Vincent van Gogh 3; Pl. 2. Degas Sculptures 150; Pl. 151. *Sir Bryan Tuke,* by Holbein 246; Pl. 250.
VAN DE PUT (A.). Some Golden Fleece Portraits 297; Pl. 296, 299.
WALEY (Arthur). Animals in Chinese Art 215; Pl. 214, 217.

CARVING AND SCULPTURE—
Baptism of Christ. Ivory carving of the Anglo-Saxon School (Martin LeRoy Collection, Paris) Pl. 302.
A Chinese Bodhisattva 130; Pl. 111.
Degas Sculptures 150; Pl. 151.
An English Set of the Twelve Apostles, in alabaster 130; Pl. 131.
Flotsam of later Anglo-Saxon Art—II 162; Pl. 164, 165.
Monumental Ram's Head. T'ang Pl. 217.
Roubiliac and Rysbrack 197; Pl. 196.

CERAMICS, ENAMELS AND GLASS—
Earthenware Jar in the form of an Owl. Chou period Pl. 217.
Rare Mediaeval Tiles and their Story 32; Pl. 35.
Stained Glass in Chartres Cathedral 266; Pl. 267, 270, 273.

FURNITURE—
French Eighteenth Century Furniture in the Wallace Collection—II 28; Pl. 30; —III 88; Pl. 89, 93; —IV 139; Pl. 135, 138; —V 222; Pl. 225, 228; —VI 288; Pl. 289, 293.

METALWORK—
Buffalo in Bronze. Chou period Pl. 220.
Flotsam of later Anglo-Saxon Art—I 63; Pl. 66, 67.
A Gold Ornament from Kelermes Pl. 220.
Notes on Italian Medals—XXVII 38; Pl. 42.
Two old Scottish Cups 191; Pl. 190.
A War-hammer in the Museo Correr, Venice 188; Pl. 190.

OWNERS (COLLECTIVE) OF OBJECTS ILLUSTRATED—
Amsterdam. Rijksmuseum. W. v. d. Bundel. *Woody Landscape with Buildings* Pl. 5. Pieter van Anraadt. *Portrait of Ferdinand Bol* Pl. 73. Ferdinand Bol. *Self-Portrait* Pl. 73.
Berlin. Staatsmuseen. Catena. *Santa Conversazione* Pl. 244.
Boston. Museum of Fine Arts. Dutch School, 17th century. *Portrait of a Lady with a Basket* Pl. 26.
Budapest Museum. A. v. d. Croos. *View of Rhenen* Pl. 11.
Cambridge. Emmanuel College. Jacopo Amigoni. *The* Sidney Sussex College. G. B. Pittoni. *Presepio* Pl. 49. *Prodigal Son* Pl. 46.
Castelfranco. Giorgione. *Altarpiece* Pl. 177.
Cernuschi Museum. Earthenware jar in the form of an owl Pl. 217.
Chantilly. Jehannet Clouet. *Philippe Chabot.* Drawing Pl. 113; *François de Valois.* Drawing Pl. 116; *Leonora de Sapata.* Drawing Pl. 120; *François de Clevès* Pl. 120; —(attributed to). *Francis I.* Drawing Pl. 113. François Clouet. *Elizabeth de Valois.* Drawing Pl. 121; *Marguerite de Valois* Pl. 121.
Chartres Cathedral. Twelfth Century Stained Glass. *Roboam,* from the *Tree of Jesse; The Nativity* Pl. 267; *Angel; Virgin and Child; The Visitation; The Resurrection,* Pl. 270; *Virgin and Child and St. Joseph; Adoring Kings* Pl. 273.
Copenhagen Museum. J. Coelenbier. *River Landscape with a Castle* Pl. 11. Th. de Keyser. *Portraits of C. v. d. Gracht and his Wife* Pl. 26.
Dordrecht Museum. F. Bol. *Self-Portrait* Pl. 76.
Dresden Gallery. F. Bol. *Joseph introducing his father to Pharaoh.* Detail Pl. 83. Catena (partly by?). *Holy Family with St. Anne* Pl. 247.
Ericsberg Gallery. Artist unknown. *Jean, Marquis of Bergen-op-Zoom* Pl. 299.
Florence. Uffizi Gallery. Giorgione. *The Ordeal of Moses* Pl. 171.
Genoa. Spinola Gallery. Antonello da Messina. *Ecce Homo* Pl. 183.
Haarlem. Frans Hals Museum. Monogrammist R C *View of Haarlem from the North* Pl. 23.
Hague. Municipal Museum. P. v. d. Croos. *Stormy Weather at Sea* Pl. 5. R. v. d. Laeck. *View of the Palace at Ryswyk* Pl. 14.
Hampton Court. Jehannet Clouet. *Claude d'Urfe* Pl. 113.

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Leipzig Museum. Dutch School, 17th century. *Portrait of a Sportsman* Pl. 26.
Leyden Museum. P. de Neyn. *Landscape with a Canal* Pl. 17.
Liverpool Gallery. Catena. *Virgin and Child with Saints and Kneeling Donor* Pl. 244.
London. British Museum. English Tiles. *Infancy Miracles of Jesus* Pl. 35. Medals, Italian, recently acquired Pl. 42. Register of Newminster (pages from) Pl. 67. François Clouet. *Odet of Coligny.* Drawing Pl. 120. Bodhisattva, Ming (?) 130 Pl. 111. Anglo-Saxon School. *Abbot Pachomius receiving a Scroll from an Angel* Pl. 164. Roubiliac. *Charles I.* Terra-cotta Pl. 197; *Shakespeare.* Terra-cotta Pl. 196; Rysbrack. *Sir Hans Sloane.* Terra-cotta Pl. 196. Anglo-Saxon School. *Patience Proof against the Weapons of Anger.* From Prudentius, Psychomachia. (Add. MS., 24, 199) Pl. 302.
National Gallery. Jacopo Amigoni. *St. Anthony of Padua and the Infant Christ* Pl. 46. Karel Fabritius. *A Musical Instrument Dealer at his Booth in the Open Air* Pl. 86. Emanuel de Witte. *The Fish Stall* Pl. 86. Titian. *The Golden Age* Pl. 174. Giorgione. *Study for S. Liberale* Pl. 233. Palma. *Warrior Adoring* Detail Pl. 233. Bonifazio. *Madonna and Child* Pl. 236. Catena. *Virgin and Child and St. John* Pl. 241. Artist unknown. *Portrait of a Youth* Pl. 241; *St. Jerome in his Study* Pl. 244.
Victoria and Albert Museum. Twelve Apostles, English, alabaster 130; Pl. 131. Crosier-head, carved ivory Pl. 164, 165.
Wallace Collection. Charles Cressent. Commode, pressepapiers and clock, and wall clock Pl. 30. F M. Commode Pl. 30. Jacques Dubois. Corner piece Pl. 93; Table Pl. 93; Commode Pl. 138; Cartonnier Pl. 138; Marchand. Commodes Pl. 135; Commode with mounts by Jacques Caffiiéri Pl. 135; Clock case with works by Fortier and Stollewerck Pl. 138. Mme. Vigée le Brun. *Le petit d'Espagnac* Pl. 186. Roubiliac. *Bust of Charles I.* Marble Pl. 196; Bureau du roi Stanislas Pl. 225. Riesener and Beneman. Secrétaire from St. Cloud Pl. 289. Riesener. Commode; The Queen's Secrétaire; Secrétaire Pl. 293. Probably by Riesener. Commode with the Queen's monogram Pl. 293. Leleu. Bonheur-du-jour; Buffet Pl. 293; Secrétaire Pl. 289; Bureau Pl. 289; Secrétaire with marquetry by Foulet Pl. 289; Encoignure Pl. 289.
Madrid. Prado. Catena. *Christ Giving the Keys to St. Peter* Pl. 247.
Manassia Monastery, Serbia. Anon. *Despot Stevan Visoki; Portrait of a Nobleman* Pl. 143; *St. Kseon, An Unknown Saint, Solomon.* Frescos Pl. 146.
Munich. Alte Pinakothek. A. v. d. Cabel. *Hilly Landscape with Buildings* Pl. 5. J. van Mosscher, *Dune Landscape with Trees* Pl. 17. Ferdinand Bol. *Self-Portrait* Pl. 77. Antonello da Messina. *Virgin* Pl. 183. El Greco. *Laocoon* Pl. 258.
Nancy Museum. Antonello da Messina. *St. Catherine of Alexandria* Pl. 80.
Naples Museum. Bernardo Cavallino. *The Death of St. Joseph* Pl. 39.
Oxford. Bodleian Library. Anglo-Saxon School. *The Translation of Enoch.* Pen drawing on vellum Pl. 164.
Padua. Titian. *The Jealous Husband.* Fresco Pl. 177.
Paris. Bibliothèque Nationale. François Clouet. *Marguerite de Valois.* Drawing Pl. 121; —(copy of a drawing by). *Elizabeth of Austria* Pl. 125.
Cluny Museum. Anglo-Saxon portable altar, porphyry mounted in silver Pl. 66.
Louvre. Jehannet Clouet (attributed to). *Francis I* Pl. 113. François Clouet. *Claude de Beaune* Pl. 121; *Elizabeth of Austria* Pl. 125; —(attributed to). *Pierre Quthe* Pl. 125; *Tête d'un Vieillard.* Drawing Pl. 129; Bureau du Roi Pl. 225.
Luxembourg Gallery. Degas. *Danseuse. Pastel* Pl. 307.
Rome. Colonna Gallery. Palma. *Virgin and Child.* Detail Pl. 236.
Rotterdam. Boymans Museum. H. Saftleven. *Dutch Landscape with Cattle* Pl. 8. F. de Hulst. *View of the Valkhof at Nymwegen* Pl. 11.
Rouen. Municipal Library. Anglo-Saxon School. *An Angel warning the Magi; The Ascension.* From the Missal of Robert of Jumièges Pl. 302.
Sandhurst. Royal Military College. Boris Anrep. *The Vision of St. John.* Mosaic Pl. 273.
St. Petersburg. Hermitage Gallery. Bonifazio. *Holy Family* Pl. 236.
Venice. Ducal Palace. Catena. *Virgin and Child and Doge Loredano* Pl. 241.
Museo Correr. War-hammer, North European of the 14th century Pl. 190.
Vienna. Hofmuseum. François Clouet. *Charles IX* Pl. 125. Kunsthistorisches Museum. Albrecht Altdorfer. *Madonna* Pl. 186. Palma. *Madonna and Saints.* Detail Pl. 233. Catena. *Portrait of a Canon* Pl. 241.
Winchester Museum. Anglo-Saxon School. Carved ivory panel Pl. 164.
Worcester Art Museum, U.S.A. Artist unknown. *Claude de Toulongeon and his patron Saint Claude* Pl. 296.
Würzburg. University Gallery. K. Knibbergen. *Cottages under a Tree* Pl. 14.

OWNERS (INDIVIDUAL) OF OBJECTS ILLUSTRATED—

Agnew (Messrs. Thomas and Sons). Titian (attributed to). *Landscape with two Kneeling Figures* Pl. 193.
Allendale (Lord). Bonifazio (attributed to). *Adoration of the Shepherds* Pl. 236.
Behrens (Mr. Theo.). Vincent van Gogh. *The Asylum at St. Remy* Pl. 2.
Blaker (Mr. Hugh). Holbein. *Sir Bryan Tuke* Pl. 250.
Bonde (Baron Carlson, Eriksberg). Monogrammist T V S. *River Scene with the Walls of a Town* Pl. 23.
Breadalbane (Marquis of). Gobelin tapestry Pl. 210.
Brownlow (Lord). Aelbert Cuyp. *The Maas at Dordrecht;* Rubens. *The Flight into Egypt by Night* Pl. 207.
Chenil Gallery. Alpine Club. Augustus John. *Symphonie Espagnole* Pl. 258.
Coats (Mr. W. A.). Vermeer. *Christ in the house of Martha and Mary* Pl. 39.
Crawley-Boevey (Sir F., Bart.). Artist unknown. *Maximilian I* Pl. 299.
Devonshire (Duke of). Anglo-Saxon School. *Doubting Thomas,* from Benedictional of St. Æthelwold Pl. 302.
Evans (Mrs. Robert, Boston). F. Bol. *Self-Portrait* Pl. 83.
Giovanelli Collection, Venice. Giorgione. *The Tempest* Pl. 171.
Gore (Mr. Annesley). Neri di Bicci. *Madonna* Pl. 96.
Hainauer Collection. F. Bol. *Self-Portrait* Pl. 77.
Halbertsma (Miss E., Groningen). C. Liefrinck. *Village Street with Figures* Pl. 5.
v. d. Heyst (Baron E., Amsterdam). Monogrammist L B. *Dune Landscape* Pl. 20.
Howorth (Sir Henry). Jehannet Clouet. *Guillaume Budé* Pl. 128.
Independent Gallery. Roger Fry. *Portrait of Robert Bridges, Esq.; Portrait Study.* Drawing Pl. 255.
Janssen (Baron Leon, Brussels). C. v. d. Schalcke. *Hilly Landscape with a Town* Pl. 20.
John G. Johnson Collection, Philadelphia. Artist unknown. *Philip the Handsome at the age of 5* Pl. 299.
Jowitt (Mr. William). Boris Anrep. *The Telephone, The Toilet, Lady Mixing Cocktails, The Dressing-Table, The Box at the Opera.* Mosaics Pl. 276.
Kelekian (Mr.). *Sheep.* Sung. Painting on silk Pl. 214.
Lefèvre Gallery. Degas. *Quatre Danseuses.* Detail Pl. 264.
Leicester Galleries. Degas. *Baigneuse, Danseuse.* Bronzes Pl. 151.
LeRoy Collection, Paris. Anglo-Saxon School. *The Baptism of Christ.* Ivory carving Pl. 302.
Lobkowicz (Prince). Antonio Canal. *The Thames on Lord Mayor's Day* Pl. 280; *View of Westminster Bridge from the South* Pl. 281.
Loo (Mr.). Monumental ram's head. T'ang Pl. 217.
Mond Collection. Catena. *Virgin and Child with SS. John and Catherine and two Donors* Pl. 244.
Newcastle (The Duke of). F. Bol. *The Orator* Pl. 76.
Okhotschinski Collection, St. Petersburg. W. Knijff *Gate of a Town on the Riverside* Pl. 14.
v. d. Poll (Jhr. Ch.). M. F. de Hulst. *Landscape with Cattle during a Thunderstorm* Pl. 11.
Private Collections. Piero di Cosimo. *Madonna and Child* Pl. 49. Pontormo. *Portrait of a Man* Pl. 52. Rembrandt. *Titus* Pl. 52. Titian. *Venus and Adonis* Pl. 55.
Rechnitzer (Mr. E.). P. A. Foullet. Commode Pl. 93.
Rittmann (Mr. F., Basle). J. Schoeff. *Mountainous Landscape with a Wood* Pl. 20.
Ruck (Mr. Arthur). School of Castagno. *Pietà* Pl. 60.
Schloss (Mme. Adolphe, Paris). A. Molijn. *Village Street* Pl. 14. F. Bol. *Self-Portrait* Pl. 80.
Speyer (Mr. Edward). Seghers. *River Landscape* Pl. 8.
Stoclet (M.). Buffalo in bronze. Chou period Pl. 220.
Taft Collection, Cincinnati. F. Bol. *Self-Portrait* Pl. 83.

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Tatton (Mr. R. A.). Antonio Canal. *Church of the P.P. della Carità Rochetini; Church of SS. Giovanni e Paolo* Pl. 285.
Tooth and Sons (Messrs. Arthur). Marcellus Koffermans. *Virgin and Child with the Magdalen (?) and St. Catherine* Pl. 96.
Walker Collection, Minneapolis. F. Bol. *Self-Portrait* Pl. 80.
Wolf (Mr. P., Potsdam). J. de Vos. *Dune Landscape with a View of a Town* Pl. 20.
Woodward (Mr. W. H.). Palma. *Holy Family* Pl. 233.

TEXTILES—
Gobelin Tapestry (Marquis of Breadalbane) Pl. 210.

TITLES, COMPLETE LIST OF—
Animals in Chinese Art. By A. Waley 215; Pl. 214, 217.
An Antonello da Messina at Nancy. By Roger Fry 181; Pl. 180, 183.
Arms Stolen from the Wallace Collection [M-C] 105; Pl. 104.
Auctions—(Feb.) 107; Pl. 104; (March) 157; (April) 211; Pl. 207; (May) 262; (June) 312.
Augustus John. By R. R. T. [M-C] 259; Pl. 258.
Authenticated Information concerning Jehannet and François Clouet. By H. S. Ede 111; Pl. 113, 116, 120, 121, 125, 128.
Bonnard. By R. R. T. [M-C] 311.
Catena at Trafalgar Square. By C. H. Collins Baker 239; Pl. 241, 244, 247.
A Chinese Bodhisattva. By T. A. Joyce 130; Pl. 111.
Colour Prints at the British Museum. By J. J. O'B. Sexton [M-C] 101.
J. R. Cozen's Water-Colours at the Burlington Fine Arts Club [M-C] 54.
Degas Sculptures. By R. R. Tatlock 150; Pl. 151.
A Drawing by Titian. By W. G. Constable 192; Pl. 193.
Editorials—"*The Times*" *on Forgeries,* 61; *Whitechapel Art Gallery—An Urgent Appeal,* 111; *Lord Plymouth,* 161; *A Uniform London?* 265.
An English Set of the Twelve Apostles, in alabaster. By R. P. Bedford 130; Pl. 131.
Five Frescos in the Manassia Monastery. By Sava Popovitch 142; Pl. 143, 146.
A Florentine *Pietà*. By Roger Fry 161; Pl. 160.
Flotsam of later Anglo-Saxon Art. By H. P. Mitchell—I 63; Pl. 66, 67; —II 162; Pl. 164, 165; —III 303; Pl. 302.
French Eighteenth Century Furniture in the Wallace Collection. By D. S. MacColl—II 28; Pl. 30; —III 88; Pl. 89, 93; —IV 139; Pl. 135, 138; —V 222; Pl. 225, 228; —VI 288; Pl. 289, 293.
Gallery and Museum Acquisitions (Jan.) 58; (Feb.) 108; (March) 158; (April) 212; (June) 313.
"Giorgione" Problems at Trafalgar Square. By Sir Charles Holmes—I 169; Pl. 171, 174, 177; —II 230; Pl. 233, 236.
Honthorst, Fabritius and de Witte. By Sir Charles Holmes 82; Pl. 86.
The Italian Rococo at Cambridge. By W. G. Constable and C. H. S. John 47; Pl. 46, 49.
Jan van Goyen and his Followers. By C. Hofstede de Groot 4; Pl. 5, 8, 11, 14, 17, 20, 23, 26.
Largillière's *Louis XIV and his Family*. By W. G. Constable 97.
The Lefèvre Gallery. By R. R. T. [M-C] 311; Pl. 264.
Letters—(Jan.) 54; (Feb.) 106; (March) 157; (April) 206; (May) 261.
An alleged Ford Madox Brown at Millbank. Hugh Blaker 106; Charles Aitken 157.
"Authenticated Information concerning Jehannet and François Clouet." S. Reinach 211.
A Comparative Method. H. P. Mitchell 206.
"A Frans Greenwood Goblet." W. W. Winkworth 106.
"Jan van Goyen and his Followers." E. J. Reynolds 106.
"Leonardo in the Consulting Room." Eric Maclagan and the Editor 54.
Medieval Pictures called English. Sydney C. Cockerell 261; W. R. Lethaby 312.
The Vasari Society. Thomas Ashby 107.
The Wilton Suits. F. M. Kelly 206.
Madame Vigée le Brun's "Boy in Red" (*le Petit d'Espagnac*). By D. S. MacColl 182; Pl. 186.
Maya Sculptures at the British Museum [M-C] 156.
Modern Mosaic and Mr. Boris Anrep. By Roger Fry 272; Pl. 273, 276.
A Madonna painted by Albrecht Altdorfer in 1531. By Ludwig Baldass 187; Pl. 186.
Monthly Chronicle—(Jan.) 53 Pl. 49, 52, 55; (Feb.) 161 Pl. 104; (March) 156; (April) 205; (May) 254 Pl. 255, 258; (June) 310 Pl. 264.
Mr. Roger Fry's Pictures. By A. H. R. T. [M-C] 254; Pl. 255.
The New English Art Club. By R. R. T. [M-C] 102.
Notes on Italian Medals—XXVII. By G. F. Hill 38; Pl. 42.
Notes on Various Works of Art (February) 92. A Madonna by Neri di Bicci. A signed work by Marcellus Koffermans. T. B. Pl. 96.
Old Masters at Messrs. Agnew. By Roger Fry [M-C] 53; Pl. 49, 52, 55.
A Portrait by Jehannet Clouet. By Arthur E. Popham 129; Pl. 128.
A Portrait by Lucas Cranach the Younger. By Campbell Dodgson 63; Pl. 61.
The pre-Raphaelite Exhibition at the Tate Gallery. By Walter Sickert [M-C] 310.
Print Room, British Museum. By R. R. T. [M-C] 54.
The Public and the National Gallery. By M. Bone 251.
Rare Mediaeval Tiles and their Story. By Montague R. James. With a note by R. L. Hobson 32; Pl. 35.
Reviews—(Feb.) 98; (March) 153; (April) 199; (June) 305.
Ad Quadratum. Fredrik Macody Lund 100.
Les Anciennes Faiences de Bruxelles. G. Dansaert 99.
Animals in Chinese Art. H. d'Ardenne de Tizac 215; Pl. 214, 217.
Antique Rugs from the Near East. Wilhelm Bode and E. Kühnel. Translated by R. M. Riefstahl 309.
L'Art ancien dans les Flandres (Region de l'Escaut). Joseph Casier and Paul Bergmans 98.
Astbury, Whieldon and Ralph Wood Figures and Toby Jugs collected by Captain R. K. Price. R. K. Price 205.
Bokhara, Turkoman and Afghan Rugs. H. Clark 199.
Chelsea Porcelain. William King 100.
Degas. Julius Meier-Graefe. Translated by J. Holroyd-Reece 305; Pl. 307.
A Descriptive Catalogue of the Latin MSS. in the John Rylands Library at Manchester. M. R. James 306.
Early English Furniture and Woodwork. H. Cescinsky and E. R. Gribble 155.
Eight Chapters on English Mediaeval Art. Edward S. Prior 204.
English Church Monuments. A.D. 1150-1550. Fred H. Crossley 101.
A Guide to English Gothic Architecture. S. Gardner 204.
Handwoven Carpets, Oriental and European. A. F. Kendrick 199; Pl. 201.
Hirth Anniversary Volume (*Asia-Major*). 305.
An Index of Chinese Artists represented . . . in the British Museum. Arthur Waley 99.
Iranians and Greeks in South Russia. M. Rostovtzeff 216; Pl. 220.
Luca Signorelli. Adolpho Venturi 153.
Macbeth. Shakespeare 309.
Masterpieces of Oriental Rugs. W. Grote-Hasenbalg 309.
Merchant of Venice. Shakespeare 309.
National Art-Collections Fund. Report (1922). 310.
Old Master Drawings. H. S. Reitlinger 203.
Pieter Bruegel. Max J. Friedländer 154.
A Provisional Bibliography of the Muhammadan Architecture of India. K. A. C. Creswell 155.
A Record of European Armour and Arms through Seven Centuries—Vol. V. Sir Guy Francis Laking 155.
La Société des Amis du Louvre, 1897-1922 310.
Walpole Society, Volume X, 1921-22. A. J. Finberg 203.
Trésor de l'Art Dentellier. A. Carlier de Lantsheere 204.
Zen Buddhism and its Relation to Art. Arthur Waley 99.
Roubiliac and Rysbrack. By K. A. Esdaile 197; Pl. 196.
Scythian Art. By Roger Fry 216; Pl. 220.
Self-Portraits by Ferdinand Bol. By A. Bredius 72; Pl. 73, 76, 77, 80, 83.
Sir Bryan Tuke, by Holbein. By R. R. Tatlock 246; Pl. 250.
Some Golden Fleece Portraits. By A. Van de Put 297; Pl. 296, 299.
Some Unpublished Canalettos. By W. G. Constable 278; Pl. 280, 281, 285.
Stained Glass in Chartres Cathedral. By Marcel Aubert 266; Pl. 267, 270, 273.
Two Old Scottish Cups. By E. Alfred Jones 191; Pl. 190.
Two Public Questions [M-C] 205.
Vermeer's Master. By Tancred Borenius 37; Pl. 39.
Vincent van Gogh. By R. R. Tatlock 3; Pl. 2.
A War-hammer in the Museo Correr, Venice. By Baron C. A. de Cosson 188; Pl. 190.
Woodcuts of the 'Sixties at the Tate. By W. Sickert 148.

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INDEXED

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CONTENTS

VINCENT VAN GOGH—R. R. TATLOCK
JAN VAN GOYEN AND HIS FOLLOWERS—C. HOFSTEDE DE GROOT
FRENCH 18TH CENTURY FURNITURE IN THE WALLACE COLLECTION—II. —D. S. MACCOLL
RARE MEDIÆVAL TILES AND THEIR STORY—MONTAGUE R. JAMES. WITH A NOTE BY R. L. HOBSON
VERMEER'S MASTER—TANCRED BORENIUS
NOTES ON ITALIAN MEDALS—XXVII—G. F. HILL
THE ITALIAN ROCOCO AT CAMBRIDGE—W. G. CONSTABLE AND C. H. S. JOHN
MONTHLY CHRONICLE: OLD MASTERS EXHIBITION AT MESSRS. AGNEW (ROGER FRY); J. R. COZENS; PRINT ROOM, BRITISH MUSEUM (R.R.T.)
LETTER: "LEONARDO IN THE CONSULTING ROOM"—ERIC MACLAGAN
GALLERY AND MUSEUM ACQUISITIONS

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CONTENTS

EDITORIAL—*"THE TIMES" ON FORGERIES*
A PORTRAIT BY LUCAS CRANACH THE YOUNGER—CAMPBELL DODGSON
FLOTSAM OF LATER ANGLO-SAXON ART—I—H. P. MITCHELL
SELF-PORTRAITS BY FERDINAND BOL—A. BREDIUS
HONTHORST, FABRITIUS AND DE WITTE—SIR CHARLES HOLMES
FRENCH EIGHTEENTH CENTURY FURNITURE IN THE WALLACE COLLECTION—III—D. S. MacCOLL
NOTES ON VARIOUS WORKS OF ART: A MADONNA BY NERI DI BICCI; A SIGNED WORK BY MARCELLUS KOFFERMANS—T.B.
LARGILLIERE'S *LOUIS XIV AND HIS FAMILY*—W. G. CONSTABLE
MONTHLY CHRONICLE: COLOUR PRINTS AT THE BRITISH MUSEUM (J. J. O'B. SEXTON); NEW ENGLISH ART CLUB (R.R.T.); ARMS STOLEN FROM THE WALLACE COLLECTION REVIEWS
LETTERS: "A FRANS GREENWOOD GOBLET" (W. W. WINKWORTH); "JAN VAN GOYEN AND HIS FOLLOWERS" (E. J. REYNOLDS); AN ALLEGED FORD MADOX BROWN AT MILLBANK (HUGH BLAKER); THE VASARI SOCIETY (THOMAS ASHBY)
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CONTENTS

EDITORIAL: *WHITECHAPEL ART GALLERY—AN URGENT APPEAL*
AUTHENTICATED INFORMATION CONCERNING JEHANNET AND FRANCOIS CLOUET—H. S. EDE
A PORTRAIT BY JEHANNET CLOUET—ARTHUR E. POPHAM
A CHINESE BODHISATTVA—T. A. JOYCE
AN ENGLISH SET OF THE TWELVE APOSTLES, IN ALABASTER—R. P. BEDFORD
FRENCH EIGHTEENTH CENTURY FURNITURE IN THE WALLACE COLLECTION—IV—D. S. MACCOLL
FIVE FRESCOS FROM THE MANASSIA MONASTERY—SAVA POPOVITCH
WOODCUTS OF THE 'SIXTIES AT THE TATE—WALTER SICKERT
DEGAS SCULPTURES—R. R. TATLOCK
REVIEWS
MONTHLY CHRONICLE: MAYA SCULPTURES AT THE BRITISH MUSEUM—(R.R.T.)
LETTER: "AN ALLEGED FORD MADOX BROWN AT MILLBANK" (CHARLES AITKEN)
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CONTENTS

EDITORIAL—*LORD PLYMOUTH*
A FLORENTINE *PIETA*—ROGER FRY
FLOTSAM OF LATER ANGLO-SAXON ART—II—H. P. MITCHELL
" GIORGIONE " PROBLEMS AT TRAFALGAR SQUARE—I—SIR CHARLES HOLMES
AN ANTONELLO DA MESSINA AT NANCY—ROGER FRY
MADAME VIGEE LE BRUN'S ' BOY IN RED ' *(LE PETIT D'ESPAGNAC)*—D. S. MACCOLL
A MADONNA BY ALBRECHT ALTDORFER—LUDWIG BALDASS
A WAR-HAMMER IN THE MUSEO CORRER, VENICE—BARON C. A. DE COSSON
TWO OLD SCOTTISH CUPS—E. ALFRED JONES
A DRAWING BY TITIAN—W. G. CONSTABLE
ROUBILIAC AND RYSBRACK—MRS. ESDAILE REVIEWS
MONTHLY CHRONICLE—TWO PUBLIC QUESTIONS (R.R.T.)
LETTERS—" A COMPARATIVE METHOD " (H. P. MITCHELL); " THE WILTON SUITS " (F. M. KELLY); " AUTHENTICATED INFORMATION CONCERNING JEHANNET AND FRANCOIS CLOUET " (S. REINACH)

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CONTENTS

ANIMALS IN CHINESE ART—ARTHUR WALEY

SCYTHIAN ART—ROGER FRY

FRENCH EIGHTEENTH CENTURY FURNITURE IN THE WALLACE COLLECTION—V—D. S. MacColl

"GIORGIONE" PROBLEMS AT TRAFALGAR SQUARE—II—SIR CHARLES HOLMES

CATENA AT TRAFALGAR SQUARE—C. H. COLLINS BAKER

SIR BRYAN TUKE, BY HOLBEIN—R. R. TATLOCK

THE PUBLIC AND THE NATIONAL GALLERY—MUIRHEAD BONE

MONTHLY CHRONICLE: MR. ROGER FRY'S PICTURES (A.H.R.T.); AUGUSTUS JOHN (R.R.T.); OTHER EXHIBITIONS (R.R.T.)

LETTER: MEDIEVAL PICTURES CALLED ENGLISH (SYDNEY C. COCKERELL) AUCTIONS

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CONTENTS

EDITORIAL—*A UNIFORM LONDON?*
STAINED GLASS IN CHARTRES CATHEDRAL—MARCEL AUBERT
MODERN MOSAIC AND MR. BORIS ANREP—ROGER FRY
SOME UNPUBLISHED CANALETTOS—W. G. CONSTABLE
FRENCH EIGHTEENTH CENTURY FURNITURE IN THE WALLACE COLLECTION—VI—D. S. MACCOLL
SOME GOLDEN FLEECE PORTRAITS—A. VAN DE PUT
FLOTSAM OF LATER ANGLO-SAXON ART—III—H. P. MITCHELL
REVIEWS
MONTHLY CHRONICLE: THE PRE-RAPHAELITE EXHIBITION AT THE TATE GALLERY (WALTER SICKERT); THE LEFÈVRE GALLERY; BONNARD (R.R.T.)
LETTER: MEDIAEVAL PICTURES CALLED ENGLISH (W. R. LETHABY)
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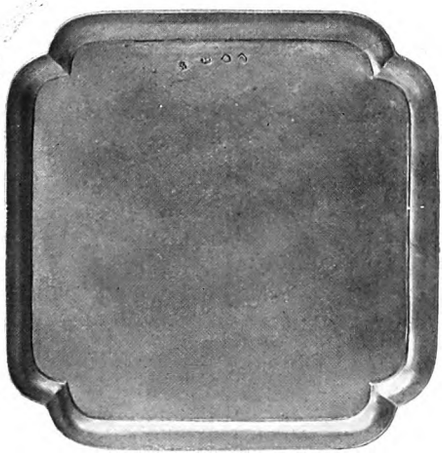

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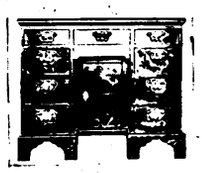

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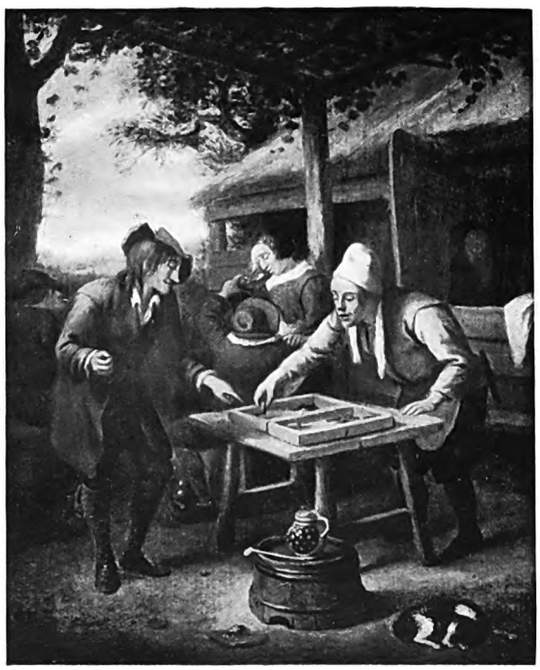

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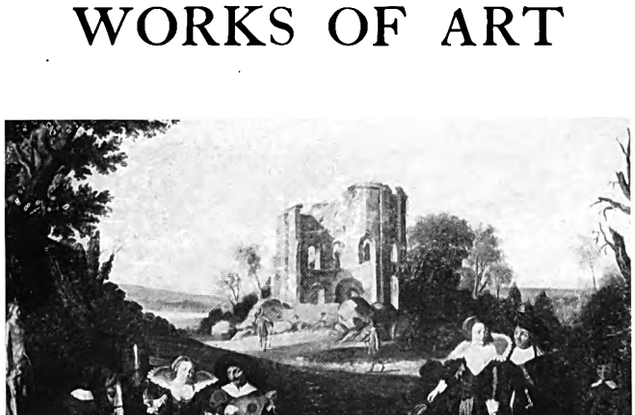

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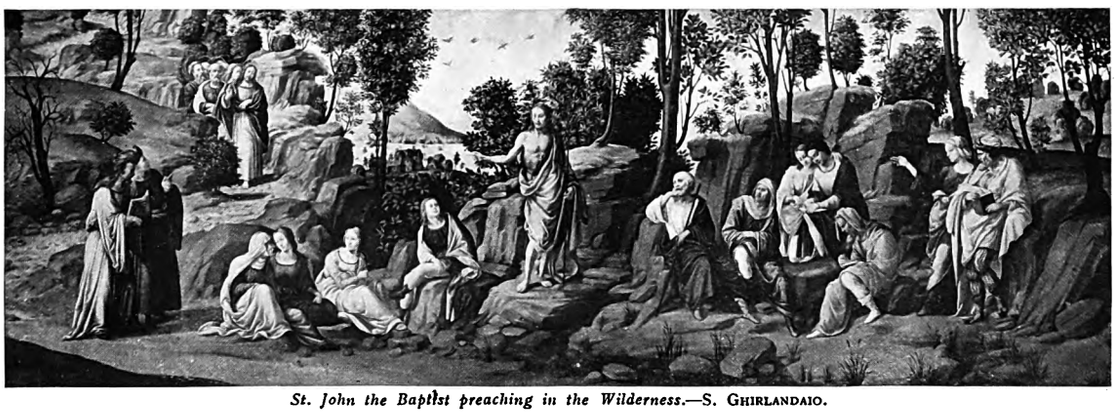

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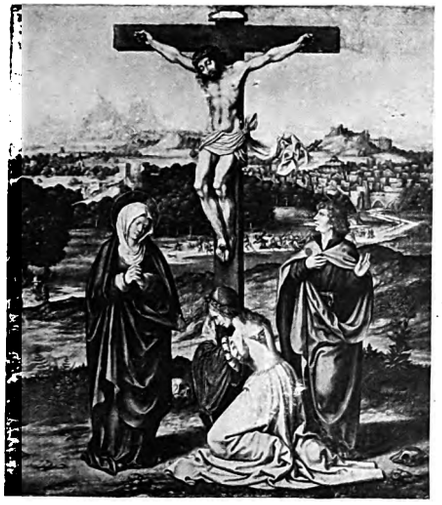

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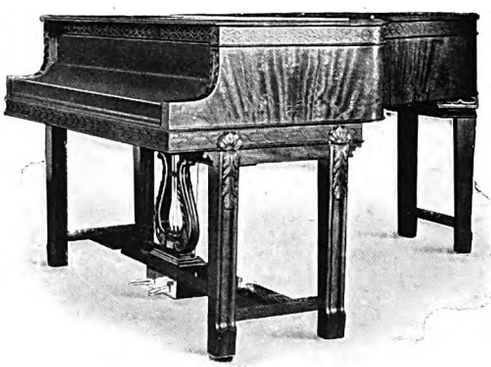

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Continued from page ii

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FORTNIGHTLY.—Beaux Arts, 7-8; Der Cicerone, xv., 7-8.

MONTHLY.—The Arts, iii, 4; The Bulletin of the Cleveland Museum of Art, x, 4; Bulletin of the Metropolitan Museum of Art, xviii, 4; Bulletin of the Minneapolis Institute of Arts, xii, 4, 5; Bulletin of Smith College Hillyer Art Gallery, xvii, 8; Europe, 3; Das Kunstblatt, 4; Museum of Fine Arts Bulletin, 124; The Pennsylvania Museum Bulletin, 76; Review of Reviews, 399, 400; La Revue de L'Art ancien et moderne, 246; Storia dell'Arte, 57-66.

REPORTS AND CATALOGUES.—The India Society. *Report for the Year* 1922.

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The Metropolitan Museum of Art. *Fifty-third Annual Report,* 1922; Pennsylvania Academy of Fine Arts. *Catalogue of an Exhibition of Contemporary European Paintings and Sculpture;* Pennsylvania Museum and School of Industrial Art. *Forty-sixth Annual Report,* 1922.

TRADE LISTS.—Altman, Berlin, *Auktions katalog No.* 25; Cradock and Barnard, Tunbridge Wells, *Catalogue* 11; Geoffroy, Paris, *Catalogue* 51; Gilhofer and Ranschburg, Vienna, *Catalogues* 157, *Rare books,* and 158, *Original Etchings and Engravings;* Gutekunst and Klipstein, Berne, *Katalog XI;* Hiersemann, Leipzig, *Katalog* 521; Maggs Bros., *Catalogue* 437; *Norstedts Nyheter,* 3-4; Piper, München, *Catalogue;* Rimell, *Catalogue* 260; Schulz, Plauen, *Antiquariats-Anzeigen,* 14; H.M. Stationery Office, Monthly Circular, 50, 51.

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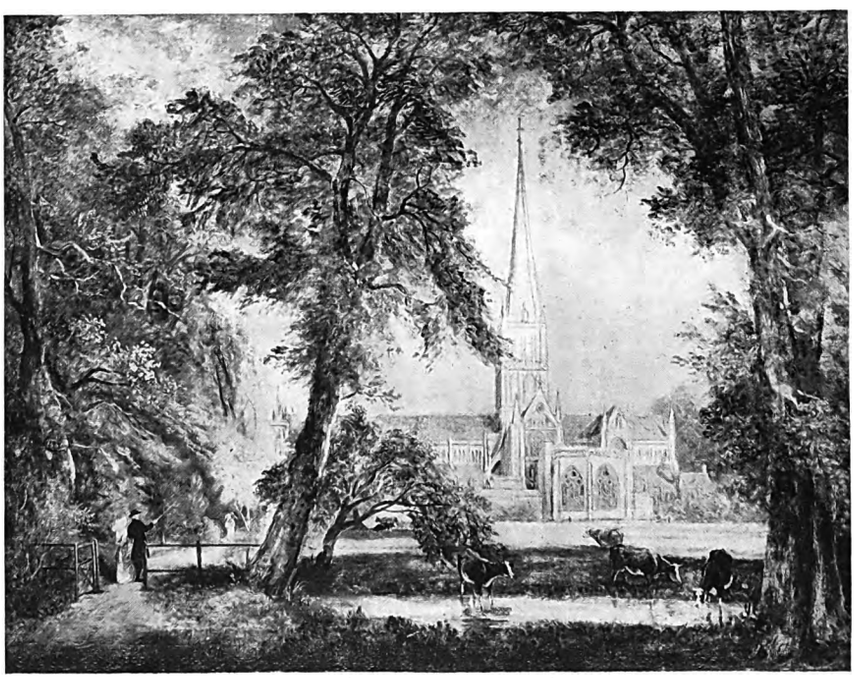

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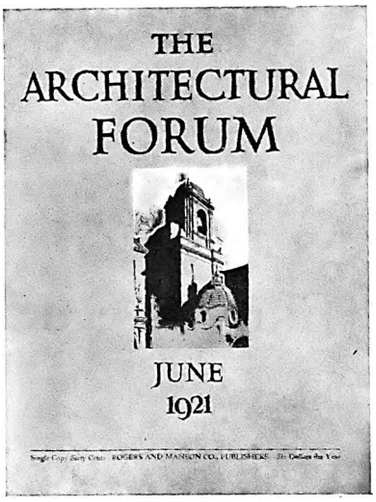

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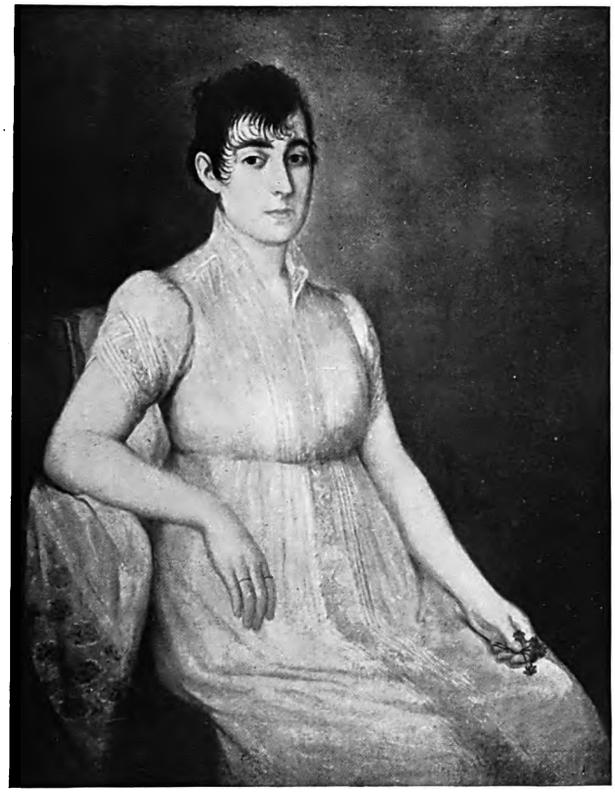

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CONTENTS

	PAGE
Editorial: *A Uniform London?*	265
Stained Glass in Chartres Cathedral. By Marcel Aubert	266
Modern Mosaic and Mr. Boris Anrep. By Roger Fry	272
Some Unpublished Canalettos. By W. G. Constable	278
French Eighteenth Century Furniture in the Wallace Collection—VI. By D. S. MacColl	288
Some Golden Fleece Portraits. By A. Van de Put	297
Flotsam of Later Anglo-Saxon Art—III. By H. P. Mitchell	303
Reviews:	305
Monthly Chronicle: The pre-Raphaelite Exhibition at the Tate Gallery (Walter Sickert); The Lefèvre Gallery; Bonnard (R.R.T.)	310
Letter: Mediaeval Pictures called English (W. R. Lethaby)	312
Auctions	312
Gallery and Museum Acquisitions	313

LIST OF PLATES

PAGE

Monthly Chronicle: The Lefèvre Gallery. *Quatre Danseuses,* by Edgar Degas. Detail. Canvas, 1.8 m. by 1.5 m. (Lefèvre Gallery) 264

Stained Glass in Chartres Cathedral. I—[A] *Roboam,* from the *Tree of Jesse,* north window, West Front. [B] *The Nativity,* from central window, West Front 267

II—[C] *Angel,* from central window, West Front. [D] *Virgin and Child,* from central window, West Front. [E] *The Visitation,* from central window, West Front. [F] *The Resurrection,* from south window, West Front . . . 270

III—[G] *Virgin and Child and St. Joseph,* from central window, West Front. [H] *Adoring Kings,* from central window, West Front 273

Modern Mosaic and Mr. Boris Anrep. I—[A] *The Vision of St. John,* by Boris Anrep. Mosaic in mother of pearl, gold, ruby gold and Venetian enamel. 15.2 m. superficial. (Royal Military College, Sandhurst) 273

II—[B] *The Telephone.* [C] *The Toilet.* [D] *Lady Mixing Cocktails.* [E] *The Dressing-table.* [F] *The Box at the Opera.* Details of mosaics by Boris Anrep, in hall floor of 35 Upper Brook Street. (Mr. William Jowitt) . . 276

Some Unpublished Canalettos. I—[A] *Capriccio; Classic Ruins on the Lagoon,* by Antonio Canal. Canvas, 1.37 m. by 1.26 m. [B] *The Thames on Lord Mayor's Day,* by Antonio Canal. Canvas, 1.18 m. by 2.38 m. (Prince Lobkowicz) 280

II—[C] *Architectural Capriccio,* by Antonio Canal. Pen and wash, 30.5 cm. by 43.8 cm. [D] *View of Westminster Bridge from the South,* by Antonio Canal. Canvas, 1.18 m. by 2.38 m. (Prince Lobkowicz) 281

III—[E] *Church of the P.P. della Carità Rochetini,* by Antonio Canal. Canvas, 0.9 m. by 1.32 m. (Mr. R. A. Tatton). [F] *Church of the SS. Giovanni e Paolo,* by Antonio Canal. Canvas, 0.9 m. by 1.32 m. (Mr. R. A. Tatton) . . 285

French Eighteenth Century Furniture in the Wallace Collection—VI. I—[A] Secrétaire by Riesener and Beneman from St. Cloud. 1.38 m. by 1.14 m. by 0.46 m. (XVIII, 4). [B] Secrétaire by Leleu. 1.3 m. by 1.02 m. by 0.47 m. (XVIII, 52). [C] Secrétaire with marquetry by Foulet, from the Comte d'Hane-Steenhuyse's Collection. 1.47 m. by 1.07 m. by 0.43 m. (XVIII, 30). [D] Inventory marks on Sécretaire by Riesener, Plate II, G. [E] *Bureau* stamped L x E x LEU. 73.5 cm. by 58.3 cm. by 43.3 cm. (XVIII, 20). [F] One of a pair of encoignures in the manner of the secrétaire I, c. 94 cm. by 101.8 cm. by 61 cm. (XIV, 4) . . 289

II—[G] The Queen's Secrétaire by Riesener, from the Trianon. 137.3 m. by 81.3 cm. by 43.3 cm. (XVIII, 12). [H] Buffet by Leleu, from the royal collection. 1.02 m. by 1.88 m. by 0.79 m. (IX, 13). [J] Secrétaire by Riesener. 137.3 cm. by 97.8 cm. by 43.3 cm. (XVIII, 24). [K] Commode with the Queen's monogram, probably by Riesener. 91.4 cm. by 116.8 cm. by 58.8 cm. (XVIII, 18). [L] Bonheur-du-Jour by Leleu. 109.3 cm. by 82.5 cm. by 45.8 cm. (XXII, 14). [M] Commode by Riesener, 88.8 cm. by 134.5 cm. by 61 cm. (XVIII, 44) . . 293

Some Golden Fleece Portraits. I—[A] *Philip, Duke of Savoy* (*d.* 1497). Artist unknown. Panel, 41 cm. by 31 cm. (Haro Sale, Paris, 1911.) [B] *Claude de Toulongeon and his patron Saint Claude* (1470-81). Artist unknown. Panel, 1.03 m. by 0.78 m. (Worcester Art Museum, U.S.A.) [C] Miniature from Hours (1481—) of Claude de Toulongeon (*d. c.* 1504). (Messrs. Quaritch) . 296

II—[D] *Maximilian I* (*d.* 1519). Artist unknown. Panel, 37.8 cm. by 28.3 cm. (Sir F. Crawley-Boevey, Bart.) [E] *Philip the Handsome at the age of 5.* Artist unknown. Dated 1485. Panel,

(Continued on page iv)

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LIST OF PLATES

(Continued from page iii)

PAGE

29.2 cm. by 24.1 cm. (John G. Johnson Collection, Philadelphia.) [F] *Jean, Marquis of Bergen-op-Zoom,* 1555-67. Artist unknown. Panel (oak), 49 cm. by 33.5 cm. (Ericsberg Gallery.) [G] *The Marquis of Bergen-op-Zoom* (from Eremundus, 1619) 299

Flotsam of Later Anglo-Saxon Art—III. [A] *Doubting Thomas,* from the Benedictional of St. Æthelwold. Winchester, 963-984. (Duke of Devonshire.) [B] *The Baptism of Christ.* Ivory carving. Late 10th century (Martin LeRoy Collection, Paris.) [C] *Patience proof against the Weapons of Anger.* From Prudentius, Psychomachia. End of 10th century. (British Museum, Add. MS. 24,199.) [D, E] *An Angel warning the Magi,* and *The Ascension.* From the Missal of Robert of Jumièges. Winchester, 1008-1025. (Municipal Library, Rouen.) A, B, C, about full size; D, E, about three-quarters 302

Reviews: Degas. *Danseuse,* by Degas. Pastel, 62 cm. by 42 cm. (Luxembourg Gallery) 307

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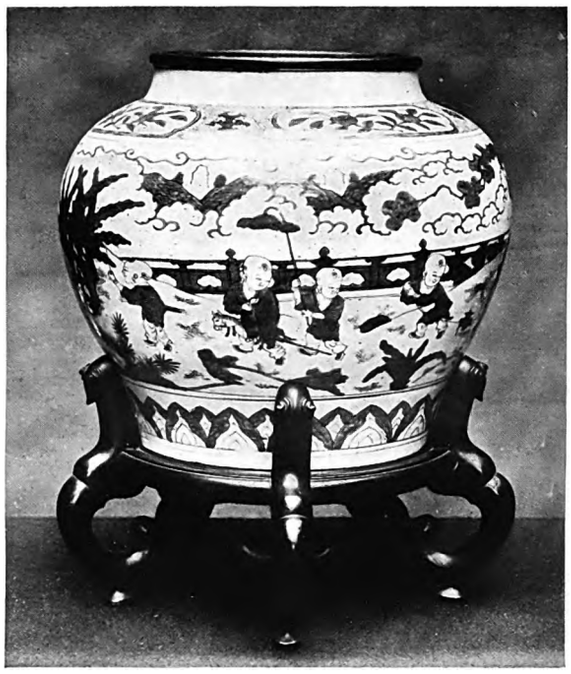

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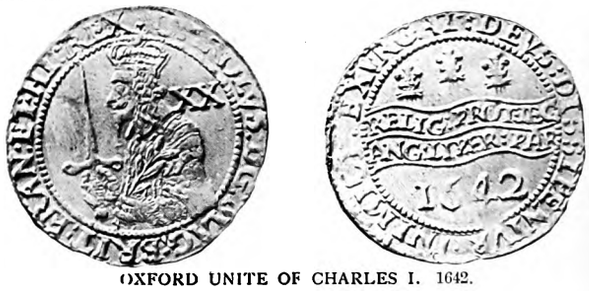

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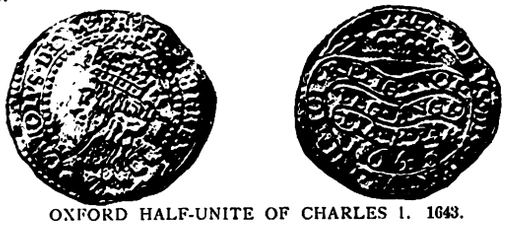

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